THE
NATIONAL GALLERY

100 PLATES IN COLOR

Walter Aiken Hancock
from
J D H
Dec 1917

er Book
nc.

12/77 2 Vols

THE NATIONAL GALLERY

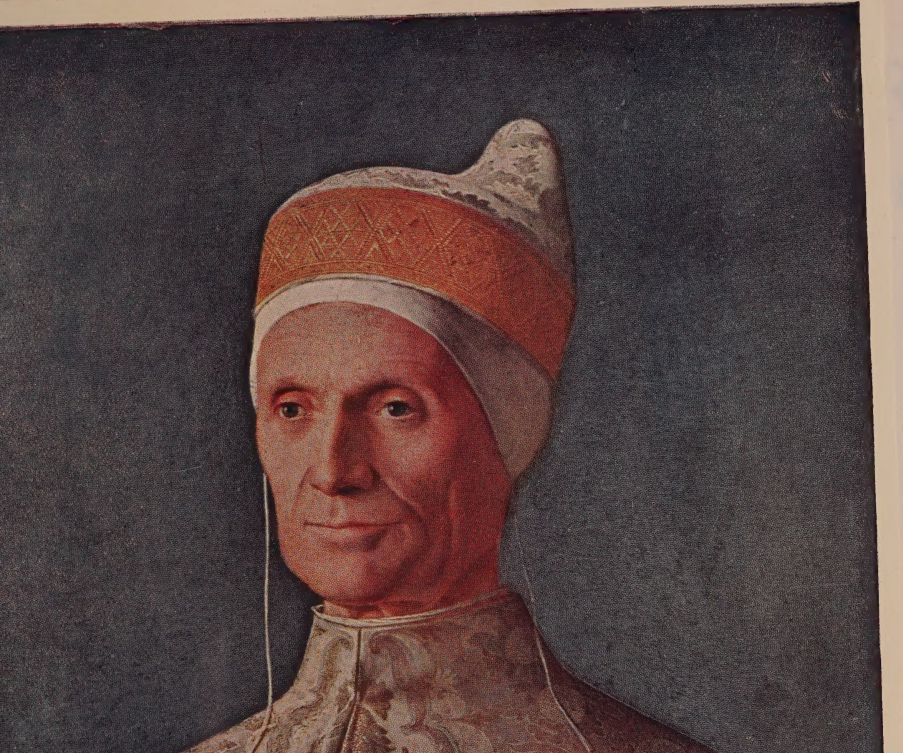

IOANNES BELLINVS

PLATE XXVII.—GIOVANNI BELLINI

(1428?–1516)

VENETIAN SCHOOL

No. 189.—"PORTRAIT OF THE DOGE LEONARDO LOREDANO IN HIS STATE ROBES"

Full-face bust portrait; the face is clean shaven, and no hair is visible beneath the tight-fitting horned cap.

Painted on wood. Signed on a cartellino.

2 ft. h. × 1 ft. 5½ in. w. (0·609 × 0·443).

THE
NATIONAL GALLERY

ONE HUNDRED PLATES IN COLOUR

GENERAL EDITOR—T. LEMAN HARE

JOINT AUTHORS

PAUL G. KONODY, MAURICE W. BROCKWELL
AND F. W. LIPPMANN

VOL.

ONE

NEW YORK
DODGE PUBLISHING COMPANY
214–220 EAST 23RD STREET

PRINTED IN GREAT BRITAIN.

CONTENTS

PAGE

INTRODUCTION 1

THE ITALIAN SCHOOLS 5

The Dawn of Modern Art 7
The Early Sienese School 10
Fra Angelico, the saintly Dominican 13
Masaccio 15
Paolo Uccello 17
Fra Filippo, the worldly Carmelite 19
Piero dei Franceschi 22
The Florentine Goldsmith-Painters 23
Botticelli, Poet and Visionary 25
Botticelli's School 28
Ghirlandaio 30
Leonardo da Vinci, the Master-Mind 32
The "Virgin of the Rocks" 35
Leonardo's Spell 38
Il Sodoma 41
The Later Sienese School 43
Filippino Lippi 44
Piero di Cosimo 47
Perugino 53
Pinturicchio 55
Raphael 57
Michelangelo 66
Angelo Bronzino 71
Andrea Mantegna 73
School of Ferrara 77
School of Bologna 79
Francia 80
Pisanello 83
Pisanello's Pupils 86
Correggio 87
The "Vierge au Panier" 89
Correggio's Influence 91
The Mannerists 92
The Eclectics 93
Guido Reni 95
The Naturalists 96
The Venetian School 98
The Vivarini of Murano 99
Antonello da Messina 101
Carlo Crivelli 104
Painters of Pageantry 106
The Bellini Family 107
Gentile and Giovanni Bellini 109
The Portrait of the Doge 111
Giovanni Bellini's Pupils 113
Gentile Bellini 115
Cima da Conegliano 116
Lorenzo Lotto 117

THE ITALIAN SCHOOLS—*continued*

PAGE
Lotto's Later Years 120
Minor Venetian Masters 122
Giorgione of Castelfranco 123
The Castelfranco Altarpiece 125
Titian 126
The "Bacchus and Ariadne" 130
Titian's Portraits 131
Titian's Followers 133
Palma Vecchio 135
Bonifazio Veronese 136
Bassano 138
Moretto of Brescia 139
Moroni 140
Brescian Painters 142
Sebastiano del Piombo 143
Minor Masters of Venice 144
Paolo Veronese 145
Tintoretto, the last of the Giants 149
Venetians of the Decline 153

THE FLEMISH SCHOOLS:

The Arnolfini Group 160
Campin and his Pupils 162
Rogier van der Weyden's Followers 164
Hans Memling 166
Gerard David 168
David's Followers 170
The Rise of Antwerp 171
Patinir, the Father of Landscape Painting 174
Mabuse 175
Herri met de Bles 176
The Italian Influence 178
The Dutch Primitives 179
The Painters of Leyden 180
The Early French School 182

THE GERMAN SCHOOLS:

Meister Wilhelm 187
Anonymous Cologne Masters 189
Bartholomäus Bruyn 191
The Westphalian School 192
The Master of Liesborn 193
Southern Germany 196
Albrecht Dürer 198
Dürer's Followers 200
The School of Ulm 202
The Painters of Colmar 204
Matthias Grünewald 206
Altdorfer 208
Lucas Cranach 209
The School of Augsburg 211
Hans Holbein the Younger 212
The Burgkmair Family 214

LIST OF ILLUSTRATIONS[1]

N. G. No.		PLATE	PAGE
189	Giovanni Bellini—"Portrait of the Doge Leonardo Loredano"	XXVII.	*Frontis.*
564	Margaritone—"The Virgin and Child, with scenes from the Lives of the Saints"	I.	8
583	Paolo Uccello—"The Rout of San Romano"	II.	8
666	Fra Filippo Lippi—"The Annunciation"	III.	8
667	Fra Filippo Lippi—"St. John the Baptist, with six other Saints"	IV.	16
908	Piero della Francesca—"The Nativity"	V.	16
292	A. and P. Pollaiuolo—"The Martyrdom of St. Sebastian"	VI.	24
915	Sandro Botticelli—"Mars and Venus"	VII.	24
626	Sandro Botticelli—"Portrait of a Young Man"	VIII.	32
1034	Sandro Botticelli—"The Nativity"	IX.	32
275	Sandro Botticelli—"The Virgin and Child, St. John the Baptist, and an Angel"	X.	40
1230	Domenico Ghirlandaio—"Portrait of a Girl"	XI.	44
1093	Leonardo da Vinci—"The Virgin of the Rocks"	XII.	44
293	Filippino Lippi—"The Virgin and Child, with St. Jerome and St. Dominic"	XIII.	48
698	Piero di Cosimo—"The Death of Procris"	XIV.	56
288	Pietro Perugino—"The Virgin Adoring the Infant Christ, with the Archangel Michael, the Archangel Raphael, and the young Tobias" (centre panel)	XV.	56
911	Pinturicchio—"The Return of Ulysses to Penelope"	XVI.	64
1171	Raphael—"The Virgin and Child attended by St. John the Baptist and St. Nicholas of Bari" (commonly known as the "Ansidei Madonna")	XVII.	68
2069	Raphael—"The Madonna of the Tower"	XVIII.	68
649	Angelo Bronzino—"Portrait of a Boy"	XIX.	72
1417	Andrea Mantegna—"The Agony in the Garden"	XX.	80
180	Francesco Francia—"The Virgin and two Angels Weeping over the Dead Body of Christ"	XXI.	80
776	Pisanello—"St. Anthony and St. George"	XXII.	88
10	Correggio—"Mercury instructing Cupid in the presence of Venus"	XXIII.	92
1141	Antonello da Messina—"Portrait of a Young Man" (supposed to be the Painter himself)	XXIV.	92
739	Carlo Crivelli—"The Annunciation"	XXV.	96
726	Giovanni Bellini—"Christ's Agony in the Garden"	XXVI.	104
1047	Lorenzo Lotto—"A Family Group"	XXVIII.	112

---

[1] The attributions contained in this list are those given in the Official Catalogue.

N. G. No.		PLATE	PAGE
4	Titian—" The Holy Family"	XXIX.	112
1944	Titian—" Portrait said to be of Ariosto" (1474–1533)	XXX.	116
35	Titian—" Bacchus and Ariadne"	XXXI.	120
636	Palma Vecchio—" Portrait of a Poet"	XXXII.	128
299	Moretto—" Portrait of an Italian Nobleman"	XXXIII.	128
697	Moroni—" The Portrait of a Tailor"	XXXIV.	136
1041	P. Veronese—" St. Helena : Vision of the Invention of the Cross"	XXXV.	140
16	Tintoretto—" St. George Destroying the Dragon"	XXXVI.	140
1313	Tintoretto—" Origin of the Milky Way"	XXXVII.	144
1054	Francesco Guardi—" View in Venice"	XXXVIII.	152
186	Jan van Eyck—" Portraits of Jan Arnolfini and his Wife"	XXXIX.	152
290	Jan van Eyck—" Portrait of a Man"	XL.	160
222	Jan van Eyck—" A Man's Portrait"	XLI.	164
653	Early Flemish School—" Portraits of a Man and his Wife"	XLII.	164
774	Early Flemish School—" The Madonna and Child Enthroned"	XLIII.	168
686	Hans Memling—" The Virgin and Infant Christ"	XLIV.	176
747	Hans Memling (ascribed to)—" St. John the Baptist and St. Lawrence"	XLV.	176
1045	Gerard David—" A Canon and his Patron Saints"	XLVI.	184
1432	Gerard David—" The Mystic Marriage of St. Catherine"	XLVII.	188
1419	Flemish School—" The Legend of St. Giles"	XLVIII.	188
656	Jan Mabuse—" Portrait of a Man"	XLIX.	192
707	German School—" Two Saints"	L.	200
1314	H. Holbein the Younger—" The Ambassadors"	LI.	200
722	German School—' Portrait of a Lady"	LII.	208

THE NATIONAL GALLERY

INTRODUCTION

Among the world's great public collections of pictures, the National Gallery, though of comparatively recent origin and growth—a decade and a half have yet to pass before it will have attained its first century—takes an almost unique position, not only for its wealth in works of superlative quality, but more particularly for the systematic arrangement illustrating in almost unbroken sequence the evolution of the European Schools of painting from the days of Byzantinism to the nineteenth century. The only School that has been comparatively neglected is that of France; but even in this direction some of the more serious gaps are now being rapidly filled up, whilst the student of French art has at his disposal the rich treasures of the Wallace collection which, although an altogether independent institution, may from this point of view be regarded as supplementary to the National Gallery.

The first step towards the establishment of a National Gallery was the purchase, by grant of Parliament in 1824, of the Angerstein collection, consisting of thirty-eight pictures, among which are Raphael's *Julius II.*, Titian's *Venus and Adonis,* Rembrandt's *Woman taken in Adultery,* Rubens's *Holy Family,* Reynolds's *Lord Heathfield,* and Hogarth's six scenes of the *Marriage à la Mode,* besides many other paintings of great importance. Of the grant of £60,000, £57,000 went towards the purchase of this magnificent collection, and £3000 towards incidental expenses. The pictures remained for the time being in Mr. Angerstein's house in Pall Mall, which was opened to the public in May 1824.

Meanwhile Sir George Beaumont, who took a leading part in the movement that led to the establishment of the National Gallery, had offered sixteen pictures from his own collection to the nation, on condition that a suitable building should be erected, and in 1826 placed them in trust with the Trustees of the British Museum. Rembrandt's *Crucifixion* and Rubens's magnificent *Landscape with the Château de Stein* were of their number. His example was followed by the Rev. William Holwell-Carr, who, in 1831, bequeathed thirty-five pictures to the nation. Minor gifts and a few purchases followed, so that when William Wilkins's building in Trafalgar Square was first opened to the public in 1838—the actual building had been completed six years earlier—the collection already consisted of 150 pictures. Purchases and donations now followed in rapid succession. In 1847 Mr. Robert Vernon presented to the Gallery 157 pictures of the British and Modern Schools. The Turner Bequest in 1856 consisted of 105 oil-paintings and about 19,000 sketches and water-colours and pencil drawings. In 1860 the Gallery had to be enlarged, and in 1869 the Royal Academy, which had till then shared the building in Trafalgar Square with the National Gallery, was removed to Burlington House. The Wynn Ellis Bequest of 97 masterpieces of the Foreign Schools in 1876 necessitated the addition of a new wing, designed by E. M. Barry, R.A. This increased accommodation made it possible to remove the Vernon collection from South Kensington Museum to Trafalgar Square, but the steady growth of the National Gallery collection soon began to cause pressure on the available space, until the opening of the Tate Gallery, in Millbank, in 1897, provided accommodation for a large proportion of the pictures of the British School that had until then been housed at Trafalgar Square. One hundred and thirty pictures were thus transferred to the new National Gallery of British Art, but in the few years that have passed since, the additions made to the National Gallery collection have absorbed the wall space created by this wholesale removal, and the time cannot be far off when the question of further extending the Galleries will have to be seriously considered.

Numerically the most important bequest of recent years has been the selection of twenty-nine Italian pictures from the collection of the late Mr. John Samuel, bequeathed to the nation by his niece, the late Miss Lucy Cohen, though none of these pictures can rival in importance such isolated recent gifts and purchases as the Rokeby Hall Velazquez, the Cobham Hall Titian portrait of Ariosto (?), the Cattaneo Van Dycks, and Mr. Alfred Beit's Reynolds group of *Lady Cockburn and her Children.* A highly important *Family Group* by Frans Hals has lately been purchased in Ireland from Lord Talbot de Malahide for £25,000.

Under the directorship of Sir Charles Holroyd the entire Gallery has been re-arranged and re-hung with such care and success that it is now safe to say that no other gallery lends itself equally well to the systematic study of the evolution of the painter's art.

THE ITALIAN SCHOOLS

The earliest pictures at the National Gallery stand far removed from the orderly sequence of artistic evolution that leads from the dawn of Christian art to the present day. The eleven Greek or Græco-Roman portraits, painted with one exception in the encaustic method—that is to say with the wax medium favoured by the ancient Greeks—belong to the dying utterance of classic art, divided by ten centuries or more from Margaritone, who, held by the chains of Byzantinism, stands just without the threshold of the modern era in painting. Between these anonymous portraits from the mummy-cases discovered by Professor Flinders Petrie at Hawara in the Fayûm, Egypt, and the first signed picture at the National Gallery are the ten centuries which may be described as the dark ages of pictorial art—the decay of Hellenism, the adaptation of pagan forms for Christian ideology, the gradual loss of classic amplitude in Byzantine formalism, which found its most appropriate expression in the stiffness and glittering splendour of mosaic decoration. The eleven encaustic portraits in the Vestibule of the National Gallery belong to the Alexandrian School of Greek art, and are remarkable for their conscientious realism and liveness of expression, but do not only belong to a period of decline, but are probably rather the work of skilful artisans than of reputed painters, and can therefore scarcely be considered as characteristic examples of Alexandrian achievement at its best.

In the centuries that followed, the painter's art was dedicated entirely to the service of the Church, whose growing power demanded a corresponding display of sumptous splendour, and who at the same time imposed upon it, with dogmatic rigour, certain schematic forms which, during the Byzantine period, choked all individual expression until finally pictorial art assumed the character of a magnificent unemotional hieroglyphic language. Byzantium was the training-school for this art and sent her painters and craftsmen to Italy and other countries to impose her style upon the whole Christian world. The only example of the Byzantine manner among the Italian pictures at the National Gallery is a Madonna picture by Margaritone d'Arezzo (or di Magnano (1216 ?–1293).

Margaritone, who is to be classed as one of the earliest of painters in Tuscany, was also architect and sculptor. He was a distinguished master in the thirteenth century, and antedates Cimabue by a generation and Giotto by half a century, a fact which is of the greatest possible importance in forming a just estimate of the art of this period in Tuscany. In his day Byzantine influence was still predominant, and he was himself but little affected by the innovations in art which were gradually spreading throughout central Italy. His picture, *The Virgin and Child, with Scenes from the Lives of the Saints* (Plate I.), is the oldest Italian painting in our National Gallery, and as such is of the greatest interest and importance. Margaritone's type of Madonna is a Roman matron with large, lustrous black eyes, and the Christ in his paintings is a dwarf-man rather than an infant. It would have been considered too naturalistic in those days to give to the Saviour the features of a babe. Vasari is evidently correct in describing Margaritone's method as *alla Greca.* A composition of this kind is not met with at a later period in art. The use of small pictures arranged on either side of the Madonna, who is placed in a mandorla or almond-shaped glory, recalls the earlier work of the miniaturists. The picture is painted in tempera on linen affixed to wood, and this is probably the cause of its present wonderful state of preservation.

THE DAWN OF MODERN ART

To Giovanni Cenni de' Pepi, better known as Cimabue (1240 ?–1302), is ascribed the picture that ranges next in date, a *Madonna and Child Enthroned, with Angels adoring* (No. 565). Ever since Vasari, instigated no doubt by his passionate local patriotism, credited this Florentine master with the famous Rucellai Madonna at S. Maria Novella in Florence, and invented the pretty story of Florence becoming festive on the occasion of the completion of this altarpiece, Cimabue has been held to be "the father of modern painting," and has been given a number of pictures that bear stylistic resemblance to the Rucellai Madonna. Modern research, however, has established with a fair amount of certainty that the Madonna at S. Maria Novella is of Sienese origin, probably the work of Duccio di Buoninsegena, and the whole slender edifice of Cimabue's life-work has tumbled to the ground. Indeed no extant picture can now be ascribed to his brush, and we have no positive proof that it was the Florentine Cimabue who first infused life into the stiff images of Byzantine art. Dante's often quoted lines,

> "Credette Cimabue nella pintura
> Tener lo campo, ed ora ha Giotto il grido"

(Cimabue thought to hold the field in painting, but to-day Giotto is acclaimed by the public), may be given an altogether different construction from the one which had been generally accepted. Does this reference not signify the sudden change of fashion in art? Cimabue, the last and greatest of the painters *alla Greca,* was the idol of the public, but to-day Giotto, the modern, the innovator, the breaker of the chains of tradition, has replaced him in popular favour! But whatever Cimabue's place may be in the evolution of painting—and it is to be feared that it will ever remain conjectural—there is no reason to doubt that he was the master of Giotto, the first clear landmark in the history of modern art, the first to invest his figures with individual life and movement, the first to stimulate with his painting the sense of touch, to make us realise the third dimension.

Giotto di Bondone, who was born at Colle, near Florence, in 1266 and died in 1337, is said to have been a shepherd boy, whose talent was discovered and developed by Cimabue. More important, however, for the direction of his art than any direct training, was the influence upon the youth of Giovanni Pisano's relief sculpture. Giotto, sculptor and architect as well as painter (witness the Campanile in Florence—Ruskin's "Shepherd's Tower"), worked not only in Florence, but at Assisi, Rome, Padua, Verona, Arezzo, Milan, and other centres, so that his influence made itself felt in every part of Italy and remained paramount until the beginning of the fifteenth century. The National Gallery can boast none of his handiwork, but the fragment of a fresco with the heads of *Two Apostles* (No. 276), by one of his followers, illustrates the immense gulf that separates the art of Giotto from the Byzantinism of Margaritone.

Just as on the death of Alexander the Great his mighty empire was divided between his generals, none of whom was capable of wielding the power of his great chief, so the art of Italy became enfeebled in the hands of Giotto's pupils and followers, each of whom seized upon some particular feature of the master's art without retaining his dramatic power and sense of plastic life.

The Giottesques, the Gaddi, Giottino, Giovanni da Milano, Bernardo Daddi, Antonio Veneziano, Puccio Capanna, Francesco da Volterra, and so forth, spread their master's gospel over the whole of Italy, without showing more than an occasional hint of progress, and without ever attaining to the full height of Giotto's achievement. Taddeo Gaddi, his godson and favourite pupil, to

PLATE I.—MARGARITONE

(1216?–1293)

TUSCAN SCHOOL

No. 564.—"THE VIRGIN AND CHILD, WITH SCENES FROM THE LIVES OF THE SAINTS"

In the centre is seated the Virgin holding before her on her lap the Christ, who blesses in the Greek manner. The Virgin is placed in a mandorla. On either side of her are depicted in four small pictures the following scenes:—

1. The Nativity.
2. S. John the Evangelist liberated by Angels from the cauldron of boiling oil.
3. The Martyrdom of S. Catherine and her Burial on Mount Sinai.
4. S. Nicholas exhorting the Sailors to throw overboard a vase of oil given them by the Devil.
5. S. John raising Drusiana.
6. S. Benedict, haunted by the recollection of a beautiful woman he had seen in Rome, plunging himself into a thicket of briars and nettles to mortify the flesh.
7. S. Nicholas preventing the execution of three innocent men.
8. S. Margaret swallowed and disgorged again by the Dragon, unhurt.

The picture bears the signature, in Latin, of the artist.
"Margaritone of Arezzo made me."

Painted in tempera on linen affixed to wood.

2 ft. 9 in. h. × 5 ft. 9 in. w. (0·839 × 1·753).

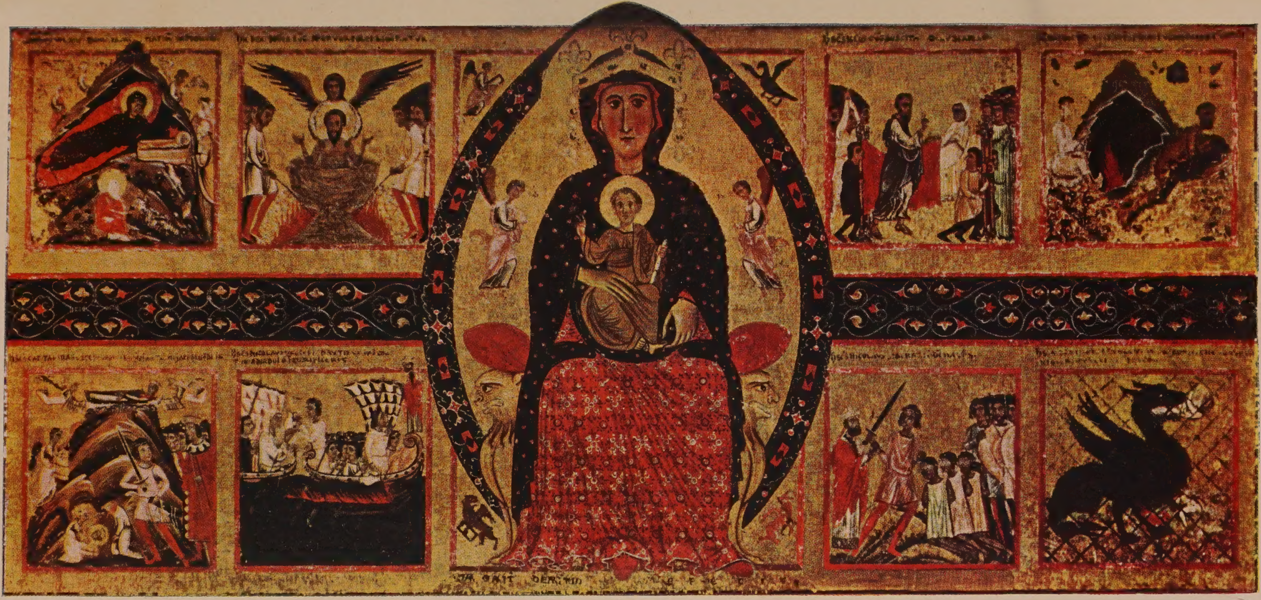


PLATE II.—PAOLO UCCELLO

(1397–1475)

TUSCAN SCHOOL

No. 583—"THE ROUT OF SAN ROMANO"[1]

Niccolò da Tolentino, the leader of the Florentine forces, is represented on horseback directing the attack on the Sienese. He wears a rich damask headdress, his helmet being carried by his armour-bearer. These are the only two persons whose heads are bare. The figure of a man in armour lying, apparently lifeless, on the ground to the left is an excellent instance of Paolo Uccello's love of foreshortening.

The second and third of this series of battle pictures are in the Uffizi Gallery at Florence and in the Louvre.

Painted in tempera on wood.

6 ft. h. × 10 ft. 5 in. w. (1·829 × 3·174).

---

[1] It has long ago been shown by Mr. H. P. Horne that this picture does not represent the Battle of Sant' Egidio.

PLATE III.—FRA FILIPPO LIPPI

(1406 ?–1469)

TUSCAN SCHOOL

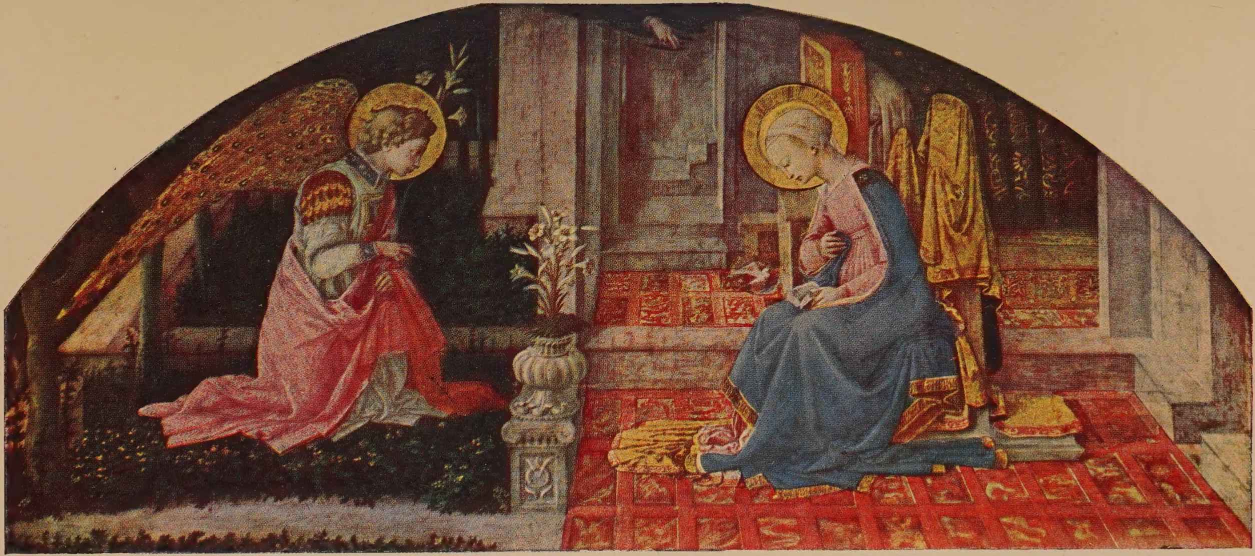
No. 666.—"THE ANNUNCIATION"

The Archangel Gabriel is seen in the act of announcing to the Virgin that she shall be the Mother of the Christ.

A lunette-shaped picture painted for Cosimo de' Medici and marked with his crest, three feathers tied together in a ring.

Painted in tempera on wood.

2 ft. 2 in. h. × 4 ft. 11½ in. w. (0·661 × 1·51).



whose school four pictures are ascribed at the National Gallery, may be taken as typical of Giottesque art.

An important altarpiece, consisting of a large *Coronation of the Virgin, with Angels and Saints in Adoration,* in three divisions, and nine smaller pictures which originally were portions of this altarpiece (Nos. 569–578), are attributed to Andrea di Cione, called Orcagna (1308?–1368), the greatest of all the Giottesques, goldsmith, sculptor, architect, and painter, who, a pupil of Andrea Pisano, formed his style on Giotto and on the Sienese Ambrogio Lorenzetti. His only authentic works are an altarpiece at S. Maria Novella in Florence, and the frescoes of the *Last Judgment* and *Paradise* in the same church, which reveal a sense of grace and real beauty that are but too rare in Florentine painting of that period. He was at one time credited with the famous series of frescoes in the Campo Santo at Pisa (*The Triumph of Death, The Last Judgment,* &c.), which are now generally accepted as the work of some unknown follower of the Lorenzetti. The attribution of some of the separated panels of the National Gallery altarpiece is certainly open to doubt.

The reference to Sienese influences on the art of Orcagna makes it advisable here to break the sequence of Florentine painting and to interpolate a few remarks on the pictures by which the rival School of Siena is represented. The characteristics of this School, which distinguish it from that of Florence, are a higher ideal of beauty, a beauty of gentle sweetness and elegance rather than of strength; decorative splendour; idealism, and illustrative clearness both of incident and of idea. On the other hand the early Sienese never rivalled Giotto and his followers in what Mr. Berenson calls the "life-communicating" qualities of their art, that is to say in stimulating the sense of touch, in convincing us of their corporeal existence. It is for this reason that Sienese art, having reached in its early days the supreme achievement of such masters as Duccio, Simone Martini, and the Lorenzetti, was incapable of further development and sank into comparative insignificance.

THE EARLY SIENESE SCHOOL

The name of Duccio di Buoninsegna (about 1255–1319), the first great master of this School, stands for the supreme achievement of Sienese painting. Indeed, the part played by him in the art of his native city is equivalent to that of Cimabue and Giotto combined in Florence. If he was the author of the Rucellai Madonna—a theory which is supported by stylistic considerations and by documentary evidence—it is he, and not Cimabue, who deserves to be called the "father of modern painting." Even his earliest paintings reveal the endeavour to shake off the trammels of Byzantinism, of which a trace remained, however, in his work as well as in all Sienese art during the fourteenth century. But the hierarchic Byzantine types become humanised; more freedom is put into the stiff gestures and the equally stiff folds of drapery. Years before Giotto turned to nature for the setting in which he placed his figures, we find Duccio discarding the gold backgrounds of the Byzantines and replacing them by surprisingly well-drawn glimpses of architecture and realistic representations of landscape—landscape not treated in the cartographic manner which prevailed throughout the fourteenth century, but based on personal observation of nature.

The National Gallery is fortunate in possessing four authentic panel pictures by this exceedingly rare and precious master, a small triptych of the *Madonna and Child, with four Angels* (No. 566), which is more emotional in expression than any Madonna picture reproduced by Florentine art before Fra Angelico, and three small panels (*The Annunciation, Christ Healing the Blind*, and

The Transfiguration, Nos. 1139, 1140, and 1330), which formed part of the predella of his most famous masterpiece, the *Maestà*, a reredos painted for the Cathedral of Siena, and now preserved in the Opera del Duomo of that city. This enormous altarpiece, 14 feet long by 7 feet high, was painted on both sides of the panels, and consisted, on one side, of a large centrepiece with the Virgin surrounded by saints and angels, with scenes from the life of Mary in the arches between the pinnacles of the elaborately carved Gothic framework, and a predella of seven little pictures, separated by single figures of prophets; and, on the other side, of thirty-four scenes from the life of Christ, with a predella depicting subjects from the Gospels. Nos. 1140 and 1330 at the National Gallery were part of this predella, of which four panels are in the collection of Mr. R. H. Benson. *The Annunciation* (No. 1139) was one of the pictures under the arches of the frame. The background in the *Christ Healing the Blind* affords one of the most remarkable illustrations of Duccio's skill in the treatment of architectural motifs and adaptation of the background to the figures.

The great *Maestà* altarpiece was finished in 1311, and carried in solemn procession, on 9th June of that year, to its destination in the Cathedral. Such importance was attached to the event by the Sienese, that a public holiday was proclaimed in the city; shops and offices were closed, bells were rung, and the whole populace donned holiday attire and crowded the streets through which the great procession had to pass. A similar story, as we have seen, is told by Vasari with reference to Cimabue's Madonna picture, but it is unconfirmed by contemporary chronicles, whilst, in the case of Duccio, the evidence is unassailable. It is more than likely that Vasari's "parochial patriotism" made him boldly annex the Sienese incident for the glory of his own city of Florence.

Duccio's greatest pupils were Simone Martini and Segna di Buonaventura. Simone, the painter of the famous *Maestà* fresco in the Council Room of the Communal Palace in Siena, and of the equally renowned equestrian portrait of Guidoriccio da Fogliano, is unrepresented at the National Gallery; but of Segna, a much rarer master, who was influenced by Simone Martini as well as by Duccio, there is the large *Christ on the Cross* (No. 567).

Few definite facts are known about the two last great masters of the glorious period of early Sienese art—the brothers Pietro and Ambrogio Lorenzetti, both of whom are represented in our national collection. The dates of their birth and death are unknown, and even their artistic descent is not by any means clearly traceable, though it seems certain that the art of Florence had as much influence upon the formation of Pietro's style as that of Siena, and that Ambrogio owed his training to his elder brother Pietro. Both appear to have worked in Florence and in Pisa, though the famous *Triumph of Death*, in the Campo Santo of Pisa, formerly attributed to the Lorenzetti, is now acknowledged to belong to some unknown follower of their School. The first mention of Pietro's name is in 1305, in which year he is recorded to have worked for the Sienese government. He painted many frescoes, which have either been destroyed or cannot be identified with certainty, save those in the Lower Church of S. Francesco at Assisi, but easel pictures from his brush are at the galleries of Florence, Siena, Berlin, and Buda-Pesth. To him is attributed the *Legendary Subject* (No. 1113) at the National Gallery. His brother Ambrogio is best known by his magnificent allegorical frescoes representing *Good and Bad Government* in the Hall of Peace at the Palazzo Pubblico in Siena. They were commenced in 1337 and finished two years later. The large allegorical figures combine the typical Sienese sense of beauty with a structural firmness which suggests the influence of Giotto. At the National Gallery is a fragment of a fresco by Ambrogio representing the *Heads of Four Nuns,* which was removed from a wall of the Capitolo of the Church of S. Francesco at Siena.

FRA ANGELICO, THE SAINTLY DOMINICAN

We must now return to Florence, where Fra Angelico da Fiesole (1387–1455) stands as the connecting link between the Gothic or Giottesque period in Italian painting and the dawn of the Renaissance. Fra Angelico was born at Vicchio in 1387, and received the baptismal name of Guido, which he changed into Giovanni upon entering the Dominican convent at Fiesole in 1407. The popular name of Fra Angelico was given him, because "he gave his whole life to God's service, and to the doing of good works for mankind and for his neighbour. . . . He was entirely free from guile, and holy in his acts" (Vasari). His artistic training had probably commenced before he joined the Order; and from evidences of style and technique, it has been assumed that his master was the miniaturist and Giottesque painter, Lorenzo Monaco. Not only have we Vasari's assertion that Fra Giovanni was miniaturist as well as painter, but his pure colouring and the character of his brushwork are quite in the spirit of the early illuminators' work. Soon after having entered the Dominican convent, Fra Angelico went to Cortona and Foligno, where he executed numerous works in fresco. He returned to Fiesole in 1418; and in 1436, when, through Cosimo de' Medici's intercession, the convent of S. Marco in Florence was given to the Dominicans, he followed them to their new home, upon the walls of which, in cloisters and cells and chapter house, he painted the wonderful series of frescoes which is to this day one of the chief attractions of the City of the Lily.

Fra Angelico, who is a true Giottesque in his grouping, character, and plastic life, has more in common with the Sienese as regards pure beauty of form and the expression of tender emotions. Vasari tells us that "Fra Giovanni never took a brush in his hand until he had first offered a prayer; nor did he paint a 'Crucifixion' without tears streaming down his cheeks." And, indeed, for intense emotion, religious fervour, and spiritual exaltation, the Dominican monk's art has never been rivalled. The exquisite loveliness of his angelic choirs and visions of eternal beatitude have become proverbial, but his gentle, saintly spirit could not grasp the more violent emotions and passions—his scenes of martyrdom are wholly lacking in dramatic power, and are altogether unconvincing. At the same time it should be remembered that Vasari and the later art historians, who took their cue from the Aretine biographer, have dwelt too exclusively on the spiritual and saintly side of Fra Angelico's character, and have neglected the artist to extol the saint. Fra Angelico was a child of his time, and was deeply interested in the problems that occupied the intellects of his time. He was a student of the nude, at least in children, and was the first to paint the Christ-child without draperies. He followed eagerly the architectural work of Brunelleschi and Michelozzo, the sculpture of Ghiberti and Donatello, and the paintings of Masaccio in the Brancacci Chapel, all of which exercised a profound influence upon his later work, which is a tentative expression of the Early Renaissance spirit rather than an echo of the Giottesque. He was the first to paint real, recognisable landscape from nature, and to attempt to introduce aerial perspective into painting.

Two pictures at the National Gallery are catalogued under Fra Angelico's name, but only one of them, the *Christ in Glory* (No. 663), is indisputably authentic. It is the predella of an altarpiece in S. Domenico at Fiesole, and consists of five compartments, showing the Saviour surrounded by an angelic choir, and at the sides the kneeling crowds of the Blessed—two hundred and sixty-six figures, "so beautiful that they appear to be truly beings of Paradise" (Vasari). Of his School are an *Adoration of the Magi* (No. 582) and an *Annunciation* (No. 1406)

MASACCIO

If the National Gallery possesses no examples of the work of the master who marks the greatest advance in the art of painting since the days of Giotto, and whose frescoes in the Church of the Carmine in Florence became the training-school of the generations that followed—Masaccio (1401–1428) is unrepresented in our collection of masterpieces—there is consolation in the fact that we share this misfortune with the vast majority of the world's great galleries, for this master was essentially a fresco-painter, and his works have happily been preserved upon the walls of the edifices for the decoration of which they were intended. His position in the history of art is, however, such that a brief reference to his achievement is indispensable for the understanding of subsequent developments of Florentine art.

Masaccio was a pupil of Masolino (1384–1435), a master who had been trained by the Giottesque Starnina, but who endeavoured to treat the human figure with less stiffness in action and expression, and in a more naturalistic manner. The Eve in the *Fall of Man*, by Masolino, in the Brancacci Chapel in Florence, is the first nude female figure, painted from life, in modern art. Yet, Masolino could never quite free himself from the mediæval conception which failed to realise the real beauty and significance of the human body. Masaccio, on the other hand—his real name was Tommaso di Giovanni di Simone Guidi, Masaccio signifying "hulking Tom"—trained by Masolino, but powerfully attracted by Donatello's conception of the human form, broke away completely from the conception of the preceding hundred years, and became the real initiator of the Renaissance in painting. Compared with his forceful, expressive treatment of the nude in *The Expulsion from Paradise*, at the Brancacci Chapel, Masolino's Adam and Eve, which in themselves mark a distinct advance on the art that preceded them, appear almost lifeless and wooden. Masaccio's are figures of flesh and blood, and the spiritual significance of the subject is expressed by the material significance of the figures. In his whole series of frescoes in the Brancacci Chapel, he proves himself a master of grand, dignified composition, of expressive modelling and gesture, of plastic and dramatic life. Masaccio's art marks the logical line of progress in the direction indicated by Giotto, which had been interrupted in its natural course by the century of Giottesque epigones. He is the strong root of the tree that bore the bloom of quattrocentist painting.

The earliest of the masters represented at the National Gallery, who benefited by the example of this short-lived genius, are Andrea dal Castagno and Domenico Veneziano. The two are closely linked in Vasari's story, now proved to be a fable, which makes hot-tempered, envious Andrea the murderer of Domenico. This Domenico Veneziano (about 1400–1461)—his real name was Domenico di Bartolommeo—received his earliest tuition in Venice, whence he is supposed to have brought with him to Tuscany the secret of the technique of oil-painting, worked at Perugia in 1438, and was then invited by Cosimo de' Medici to Florence, where, like all his contemporaries, he was mightily impressed by the Brancacci frescoes, which left their mark on the evolution of his own style. Few of his works have survived, the most important being a fresco in S. Croce, Florence, a *Madonna and Saints* in the Uffizi, and the magnificent signed fresco of the *Madonna and Child Enthroned* (No. 1215) at the National Gallery. This fresco was

PLATE IV.—FRA FILIPPO LIPPI

(1406?–1469)

TUSCAN SCHOOL

No. 667.—"ST. JOHN THE BAPTIST WITH SIX OTHER SAINTS"

In the centre is St. John the Baptist. St. Francis, with the Stigmata; St. Lawrence, with his gridiron; St. Cosmo and St. Damian, the "Holy money-despisers;" St. Anthony, with his crutch, and St. Peter Martyr, wearing Dominican robes and with a cleaver in his head. They are all seated on a marble bench in a garden. Small full-length figures.

A lunette-shaped picture painted in tempera on wood.

2 ft. 2 in. h. × 4 ft. 11½ in. w. (0·661 × 1·51).

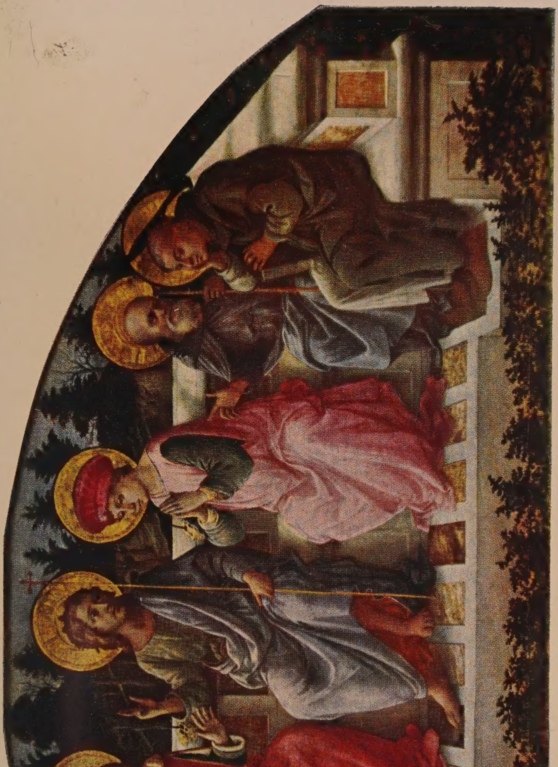


PLATE V.—PIERO DELLA FRANCESCA

(1415 ?–1492)

UMBRIAN SCHOOL

No. 908.—"THE NATIVITY"

The Infant Christ lies on the ground on the corner of the Virgin's mantle; she kneels beside Him in adoration. In the background are seen the ox and ass under a pent-house. To the right St. Joseph is seen sitting on the pack saddle of the ass ; near him are two shepherds. Five angels are present, two of whom are singing, and the remaining three playing on musical instruments. In the distance a view of a hilly landscape and the towers of the city of Arezzo.

Painted on wood.

4 ft. 4½ in. h. × 4 ft. w. (1·333 × 1·219).

painted in a niche or tabernacle at the Canto de' Carnesecchi in Florence, whence it was detached and transferred to canvas in 1851. It is not at present exhibited. Besides this large fresco, one of its choicest treasures, the Gallery owns two fresco heads of Saints (Nos. 766 and 767) by our master.

PAOLO UCCELLO

Most prominent among the masters who were influenced by Domenico Veneziano, is Paolo di Dono (1397–1475), generally known as Uccello—a nickname given to him on account of his extreme fondness for birds (Paolo Uccello, "Paul of the Birds"). He stands out prominently in the history of art as the first Florentine painter who seriously studied the laws of linear perspective and foreshortening. Vasari says of him that "being endowed by nature with a subtle and enquiring spirit he knew no greater pleasure than that of undertaking over-difficult, or rather impossible, problems of perspective." We are extremely fortunate in possessing in our National collection a masterpiece which bears eloquent testimony to the words of the chronicler. The knowledge that Uccello acquired of linear perspective was supplemented by the discoveries made by Fra Angelico, his contemporary, in aerial perspective. Uccello had a great admiration for the art of Giotto, whose death had occurred sixty years before Uccello was born. He was a friend of Donatello the sculptor and of Brunelleschi the architect, and he studied mathematics with Manetti. He lived at the moment when artists, after having given themselves up to a study of each of the arts, began to devote themselves more especially, if not exclusively, to the art of painting. The study of animal forms was his particular delight. Uccello's sharpness of outline and passion for perspective are admirably revealed in his battle-pieces, and in none more so than in the picture in this Gallery (Plate II.)

Both Masaccio and Paolo Uccello, as well as the sculptor Donatello, helped to form the style of Andrea dal Castagno (1390?–1457), so called from the hamlet of Castagno, in the Mugello, where in his youth he tended the cattle of his uncle. According to Vasari, the youth's artistic instincts were awakened by the sight of a painter working at a tabernacle, whereupon he began without loss of time to scratch figures of animals on the walls and on stones with the point of his knife, and to draw them with pieces of charcoal in such a manner that he caused no little amazement in those who beheld them. His talent attracted the attention of one of the members of the Medici family, who placed the youth under proper tuition in Florence. Vasari's disproved story of Andrea's fierceness and jealousy, which led him to the removal of his rival Domenico by a thrust of his knife, was presumably inspired by the rugged grimness and harshness of the style of Andrea, who revelled in depicting strangely forbidding uncouth types, and carried his realism and love of character almost to the point of a cult of the ugly. Little wonder that it was he who was chosen to depict upon the wall of the Palazzo del Podestà the gibbeted bodies of the participators in the Albizzi conspiracy in 1435. Conventional beauty he discarded altogether; rugged strength and sculpturesque grandeur alone appealed to his mind. The swaggering, defiant portrait of *Pippo Spano* at S. Apollonia in Florence, the *Last Supper* in the same church, and the equestrian portrait of *Niccolò da Tolentino* in the cathedral of that city, are the most famous examples of his vigorous style. A small *Crucifixion* (No. 1138) stands to his name at the National Gallery, but is not generally accepted as his work, though from evidences of style the attribution seems sufficiently justifiable.

FRA FILIPPO, THE WORLDLY CARMELITE

It would be difficult to imagine a greater contrast in the expression of temperaments than the art of Andrea dal Castagno and that of Fra Filippo Lippi (1406–1469)—stern character, asceticism and *terribilità* opposed to winsomeness and an exquisite sense of beauty. Though we have no certain knowledge of Fra Filippo's early training, and cannot affirm in whose bottega he actually worked before attaining to maturity, there are traces in his work of the influences of Lorenzo Monaco, Fra Angelico, and Masaccio.

Fra Filippo Lippi, the son of a butcher, was left an orphan when quite young, and was entrusted at the age of eight to the care of the monks of the Carmelite monastery, close by his old home. He thus had an early training in the best School of Florentine painting.

Brought up beneath the shadow of the Carmine Church, he must often have seen Masaccio at work on the frescoes in the Brancacci Chapel, but there is no evidence of the two ever having entered into the closer relationship of master and pupil. His career as a painter began at the time of Masaccio's death, and in 1431 he seems to have left the convent, for which he had so little vocation, although he remained on friendly terms with the friars and continued to sign his pictures with his conventual name. The record of his life is singularly stormy and romantic; in spite of clerical appointments and of liberal payments for his pictures, which speedily came into great demand, he was always in want, always quarrelling with his patrons, always neglecting his work and evading his creditors. The story of his abduction of the young nun, Lucrezia Buti, from the Convent of San Margherita in Prato, is so well known as hardly to need repetition. He had been employed by the Abbess to paint a *Madonna* for the Convent

Church, and had persuaded her to allow one of the young novices, Lucrezia Buti, to sit to him as a model.

Although fifty years of age, he fell violently in love with the beautiful, seventeen-year-old girl, and on the occasion of a solemn public festival—the exhibition of the Sacra Cintola (the Holy Girdle)—he found means of conveying her unobserved to his house. In 1457 Lucrezia became the mother of the afterwards famous painter, Filippino Lippi. Some years later, at the intervention of Cosimo de' Medici, Pope Pius II. absolved the pair from their vows to the Church, and Lucrezia was thenceforth regarded as the painter's lawful wife. Fra Filippo Lippi died at Spoleto, after a short and sudden illness, on October 4, 1469, leaving unfinished the series of frescoes of the *Life of the Virgin*, which he had gone to Spoleto to paint for the Cathedral Choir. His place in the evolution of painting is not exactly easy to define. He owed much to Masaccio and something to Fra Angelico, but he had neither the strength of the former nor the sweetness and rare spirituality of the latter. Yet his work has a peculiar charm and significance of its own. His delight in colour and sunshine, in flowers and baby-faces, reveals his warm humanity, and he undoubtedly exercised a wide and wholesome influence on the art of the fifteenth century. His Madonnas are tender, delicate women, full of motherly love and anxiety for their babes. As the father of Filippino Lippi and the master of Botticelli, he stands at the head of a new movement, and may certainly be called one of the initiators of the Renaissance.

Of the four tempera panels in our National collection, which are officially ascribed to the master, three are pictures of undoubted authenticity and great importance. These are *The Vision of St. Bernard* (No. 248), which is probably one of the two pictures mentioned by Vasari as having been over some doors at the Signory Palace in Florence, and the companion lunettes of *The Annunciation* and *St. John the Baptist with six other Saints*, here reproduced (Plates

III. and IV.). The *Annunciation* in particular is a delightful and characteristic instance of the gay friar's gift of investing his Madonna faces with winsome sweetness of expression. No. 589, *The Virgin Mary, with an Angel presenting the Infant Christ to her*, is probably a school picture.

Except in so far as none of his Florentine contemporaries could escape the magic spell of Masaccio's noble art, Benozzo Gozzoli (1420–1498) owed his style to his master, Fra Angelico, whom he assisted in the execution of some frescoes at Orvieto. In Benozzo's early work the Dominican monk's influence is paramount, but later in life he attained to the full expression of his personal leanings, which tended in the direction of genre painting. No other master of his time has left us so complete and so charming a pictorial account of the customs and costumes and life of his contemporaries, as we can find on the walls of the Campo Santo in Pisa, decorated by Benozzo Gozzoli with a series of frescoes of stories from the Old Testament. Indeed, not until genre painting reached its flourishing period in seventeenth-century Holland, do we meet in the history of the world's art with pictorial compositions so full of incidents expressed with naïve charm and with a rare sense of grace and beauty. His work lacks his master's religious fervour and emotion, but will always hold its own as a document illustrative of contemporary life. Better known and even more popular than his Campo Santo frescoes, is the cycle of frescoes in the chapel of the Riccardi Palace in Florence, *The Procession of the Magi*, and *Angels*, in which the members of the Medici family are depicted at the head of a gorgeously appareled cavalcade. Benozzo Gozzoli's *The Virgin and Child Enthroned* (No. 283), at the National Gallery, was commissioned by the Compagnia di San Marco in 1461, the contract stating expressly that the figure of the Virgin is to be similar to that of Fra Angelico's *Madonna* over the high altar at S. Marco. *The Rape of Helen* (No. 591), ascribed to Benozzo, is merely a good school picture.

PIERO DEI FRANCESCHI

Though generally counted among the early masters of the Umbrian School, Piero della Francesca, or dei Franceschi (1415?–1492), Tuscan by birth, should be considered among the Florentines, since his art was formed under their auspices. From Domenico Veneziano, under whom he worked as pupil, he acquired the technique of oil-painting and the power of characterisation, whilst the study of Paolo Uccello's work directed his attention upon the problems of perspective. Piero was born at the little mountain town of Borgo San Sepolcro, about 1415, whither he returned to end his days. An entry in the archives of the town records the burial of "Maestro Pietro Benedetto dei Franceschi, *pittore famoso*, in the Badia on October 12, 1492." During his life he accomplished a great deal of work, and we read of his travelling all over Italy to execute commissions. Unfortunately very little remains to-day, but some estimate of his work can be formed from the series of frescoes illustrating the Legends of the Cross, which are still to be seen in the Church of San Francesco at Arezzo. As a boy Piero had devoted himself to the study of mathematics, and the famous mathematician, Luca Pacioli, was, in later life, his scholar and his close personal friend. This scientific bent of his genius is revealed in his paintings by his powers of close observation and his accurate knowledge of anatomy and of the laws of perspective. He wrote a Treatise on Perspective, dedicated to the Duke Guidobaldo of Urbino, which was held in the highest esteem by his contemporaries, and which showed a comprehension of his subject far beyond what had been attained at that time. He undoubtedly prepared the way for the greater masters who followed him, and he is more important in the development of art as one who exercised a great influence on his own and on the succeeding generation than for his actual achievements. He was the first painter who showed an intelligent appreciation of the effect of the ambient atmosphere on tone values. Indeed, some of his paintings show more than a hint of the principles by which the *plein air* painters of the nineteenth century were guided. The National Gallery is fortunate in possessing two good examples of this rare master's work in *The Nativity* (No. 908) and *The Baptism of Christ in the River Jordan* (No. 665). Notice the accurate drawing of the receding planes of the roof of the shed in *The Nativity* (Plate V.). Attributed to Piero, without sufficient reason, are the fascinating profile *Portrait of a Lady* (No. 758), and *St. Michael and the Dragon* (No. 769). In the case of the latter, the coating of old varnish prevents a just estimate being formed.

THE FLORENTINE GOLDSMITH-PAINTERS

Before passing on to the group of Florentine masters who, from their early training in the goldsmiths' workshops—an education which could not fail to leave its mark on their later style—are known as the goldsmith-painters, we must mention a little-known pupil of Benozzo Gozzoli, and perhaps of Fra Filippo Lippi—Zenobio Macchiavelli (1418–1479)—of whose life we have no record, save that he assisted Benozzo in the paintings at the Campo Santo in Pisa, which city owns one of his rare pictures at the Museo Civico, whilst another is in the National Gallery of Ireland, and a *Madonna and Child, surrounded by Angels* (No. 586) at the National Gallery. Contemporary with him is Francesco Pesellino (1422–1457), a pupil of Giuliano Pesello, and follower of Fra Filippo, a brilliant decorative colourist, who is known to have painted many cassone panels of charming invention, and of whom our Gallery owns a very important *Trinity* (No. 727). This picture, however, has been repainted, and a strip several inches wide has been added all the way round. The panel originally formed part of a large altarpiece, fragments of which are now at Buckingham Palace and in the collections of Lord Brownlow and Mr. Somers Somerset.

Antonio Pollaiuolo (1429–1498) and Piero Pollaiuolo (1443–1496) were brothers, born in Florence in 1429 and in 1443 respectively. The elder of the two boys, Antonio, was apprenticed by his father, according to Vasari, to the goldsmith Bartoluccio, the stepfather of Lorenzo Ghiberti, and was employed by him to assist in modelling some of the ornaments of the central gates of the Baptistery of Florence—those famous gates of which Michelangelo said that "they were worthy to be placed at the entrance to Paradise." Antonio soon became a goldsmith on his own account and subsequently a celebrated sculptor in bronze. Cellini, in his "Treatise on Goldsmith Work and Sculpture," tells us that "all the goldsmiths made use of his beautiful designs, which were of such excellence that even now many sculptors and painters make use of his designs." Antonio, who probably studied sculpture under Donatello and painting under Uccello, is reported by Vasari to have been the first to dissect the dead for the purposes of art. When, in later life, he turned his attention to painting, he was undoubtedly one of the first to use an oil medium. Piero, the younger brother, would appear to have adopted painting as a profession from the first. It is possible that he may have studied when quite a child in the studios of Baldovinetti and of Andrea dal Castagno, but Andrea died in 1457, when Piero was but thirteen years old. It is probable that in the *Martyrdom of S. Sebastian* (Plate VI.) we have a work produced by both brothers. The severe drawing suggests the practised hand of the sculptor Antonio, and the colour is almost entirely the work of Piero. The picture is extremely interesting as an early study of the form and mechanism of the human body, and is thoroughly characteristic of the sculpturesque character of the Pollaiuoli's art, and of Antonio's

PLATE VI.—ANTONIO POLLAIUOLO

(1432–1498)

AND

PIERO POLLAIUOLO

(1443–1496)

FLORENTINE SCHOOL

No. 292.—"THE MARTYRDOM OF ST. SEBASTIAN"

In the middle of the picture is St. Sebastian bound to the trunk of a tree; his body is already pierced with arrows; in the foreground two archers are in the act of stooping and charging their cross-bows; behind the saint are four more archers; in the background an extensive landscape.

Painted in oil on wood.

9 ft. 6 in. h. × 6 ft. 7½ in. w. (2·895 × 2·019).

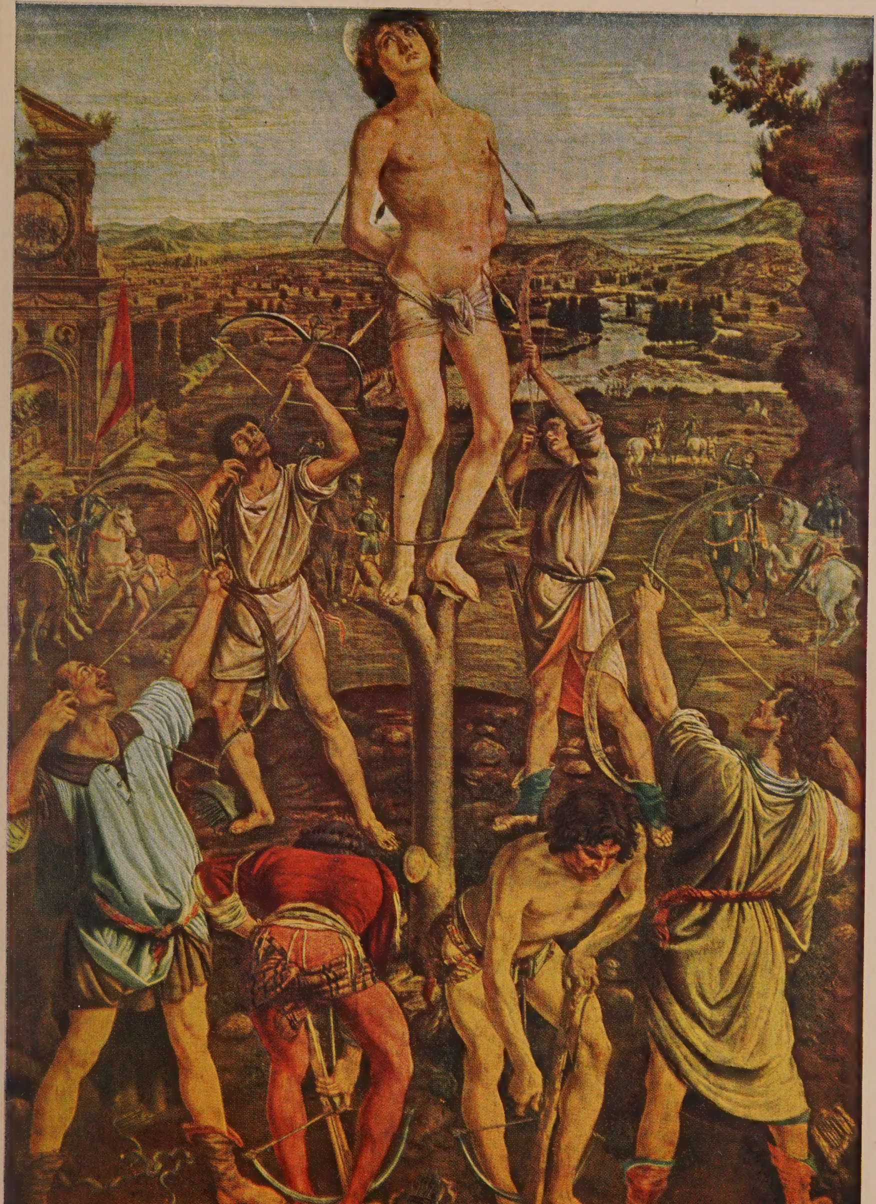


PLATE VII.—SANDRO BOTTICELLI

(1444–1510)

FLORENTINE SCHOOL

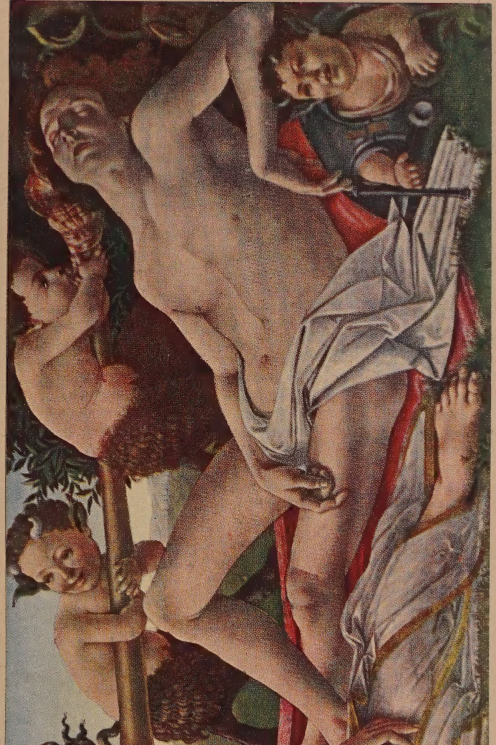
No. 915.—"MARS AND VENUS"

The goddess, clothed in white and gold, reclines to the left of the composition; she is awake and would seem to be waiting for the first waking glance of Mars, who lies asleep on the other side of the picture. Four young satyrs are playing about him; one of them tries to rouse him by blowing on a shell.

This panel probably decorated the space over a door in one of the Medici palaces.

Painted in tempera on wood.

2 ft. $3\frac{1}{2}$ in. h. × 5 ft. 8 in. w (0·698 × 1·727).



peculiar gift of investing the figures with life and movement, which are so splendidly illustrated by his *Hercules and the Hydra* and *Hercules and Antæus* at the Uffizi Gallery in Florence. To Antonio is also attributed the delicious little panel of *Apollo and Daphne* (No. 928).

The Pollaiuoli's principal pupil—though Donatello and Baldovinetti contributed to the formation of his style—was Andrea del Verrocchio (1435–1488), who, in his turn as sculptor and as painter, exercised a powerful influence upon a whole generation of Florentine artists, though of his paintings nothing has come down to us save a few portraits and the famous *Baptism of Christ* at the Florence Academy, with the angel from the hand of his greatest pupil, Leonardo da Vinci. Verrocchio is one of the few eminently important Italian masters who are not represented in our National collection. *The Virgin adoring the Infant Christ, with an Angel standing on each side of her* (No 296), which is officially catalogued as a work of the Tuscan School (XV. cent.), must be by an artist who is closely allied to Verrocchio.

BOTTICELLI, POET AND VISIONARY

We now arrive at one of the most fascinating and individual personalities in the art history of Italy, or indeed of the world —a supreme master of decorative design, poetic sentiment, and mystic emotion—a painter in whom the newly-awakened enthusiasm for classic learning and classic art received the most striking pictorial expression, and who, better than anybody else, illustrates the curious manner in which the Renaissance spirit knew how to weld the imagery of classic antiquity to the traditional pictorial language of the Catholic Church.

Alessandro di Mariano di Vanni dei Filipepi, generally known as Sandro Botticelli (1444–1510), played so important a part in the development of Florentine art that it is a source of great satisfaction to find that our National Gallery possesses works which may be said to illustrate almost the whole range of his art, and which suggest the atmosphere of that famous *bottega*, from which issued so many hundreds of pictures in the closing years of the fifteenth century. He acquired his nickname of "Botticelli" ("Little Cask" or "Barrel") from his elder brother Giovanni, who had a little tub or barrel hanging outside as the sign of his shop. Sandro was the youngest of four brothers, and was apprenticed as a boy to a goldsmith whom, however, he soon left to enter the studio of Filippo Lippi at Prato, about 1460. He worked under that master some time before Lippi went to Spoleto in 1468, by which time the pupil was already beginning to acquire a name and fame for himself in Florence. He was considerably influenced by Antonio Pollaiuolo, from whom he gained a knowledge of anatomy, a study which at that time had not long been seriously undertaken by painters. The earliest picture by Botticelli in the National Gallery is the *Adoration of the Magi* (No. 592). It is, however, still officially ascribed to Filippino Lippi, as is also the circular panel of the *Adoration of the Magi* (No. 1033), which was painted about 1476. The earliest work by Botticelli in the Gallery of which an illustration is given is the *Portrait of a Young Man* (Plate VIII.). It was apparently painted about six years later. The *Primavera* (Allegory of Spring) in the Academy at Florence, of 1478, the *Mars and Venus* (Plate VII.), of about 1485, and the *Birth of Venus* in the Uffizi, of about 1486, reveal Botticelli's poetic imagination and the strong individuality of his classical conceptions. The *Mars and Venus* (No. 915), which we illustrate, is a fantastic and essentially Botticellian painting, and an alternative title for it, that of *Alexander and his Bride Roxana*, has been suggested. The antics of the *putti* playing with the armour certainly follow closely the lines in which Lucian describes the nuptials of Alexander and Roxana; and Botticelli's acquaintance with Lucian's writings is evidenced by his famous *Calumny of Apelles* in the Uffizi Gallery, Florence. It is possible that the two principal figures bear the features of La Bella Simonetta and of Giuliano de' Medici, her lover. Simonetta, the daughter of an age when the "epidemic of love" was raging in Florence, died in 1476, and was borne through the streets of Florence to her grave with her fair face uncovered that all might see her beauty. Giuliano was assassinated in the Pazzi insurrection of 1478.

To appreciate fully the significance of Botticelli's paintings it is necessary to look upon them not only as works of great æsthetic value, but as faithful reflections of the spirit of the times in which he lived, and which animated the circle of his great patron, Lorenzo the Magnificent. Some, indeed, are historical documents; thus the *Pallas and Centaur*, which was discovered some twelve years ago in the private apartments of the Pitti Palace, Florence, was painted for the Medici family to record the failure of the Pazzi conspiracy in 1478. The *Nativity* (Plate IX.), one of the nation's greatest art treasures (and, incidentally, one of its cheapest purchases—it was bought in 1878 for £1500) was painted in 1500 as an expression of the artist's passionate belief in the faith of Savonarola, by whom he had been greatly influenced. The picture bears a Greek inscription expressing the painter's belief in the ultimate triumph of the Christian faith.

Botticelli was summoned to Rome by Pope Sixtus IV., in 1482, to assist in the decoration of the Sistine Chapel. He painted there three frescoes which are characteristic examples of his work.

The influence of Savonarola would seem to have tinged the later years of the artist's life with a sort of religious melancholy. Indeed Vasari tells us that Botticelli became so imbued with the spirit of the Piagnoni (Savonarola's followers), that he abandoned all labour, and would have died of hunger, but for the support extended to him by Lorenzo de' Medici. He died on May 17, 1510.

Botticelli has been well called the greatest lineal designer that Europe has ever known, and his pictures and drawings alike reveal his great creative faculties. He was essentially a poet and a visionary; his pictures are full of mysticism and symbolic meaning. He was an ardent student of Dante, whose works he illustrated in a series of drawings which are now among the treasures of Berlin. His Madonnas are of a peculiar and distinct type. They are sad-faced, nervous, restless, emotional women, who seem to be oppressed by the supreme honour laid upon them. They conform to no obvious or acknowledged type of beauty, yet they have a strange and haunting charm of their own. There is the same peculiar sadness in the face of his *Venus* as she rises from the sea in the cold, grey, sunless dawn.

A generation ago the importance of Botticelli's art was underestimated. His works were consigned, so far, at least, as England was concerned, to a thankless oblivion, until Ruskin, in the days of the so-called Pre-Raphaelite movement, drew attention to the art of Botticelli. Since then his fame has progressed to such an extent that there is now a tendency to make him the object of a cult, to the exclusion of other, and perhaps greater, masters.

BOTTICELLI'S SCHOOL

In spite of the admirable results of recent research, which has with a fair amount of accuracy detached the personality of Botticelli from his numerous pupils and followers, there is still considerable confusion in the ascription of certain works to the different painters of his circle. Thus a very important and large *Assumption of the Virgin* (No. 1126), which is clearly the work of his follower Francesco Botticini, is still officially ascribed to Botticelli. The beautifully-painted landscape background of the Arno Valley with the city of Florence, is a valuable historical document upon the appearance of the City of the Lily in the time of her greatest splendour. Plainly inspired by Botticelli's *Mars and Venus*, but as obviously the work of some inferior imitator's brush is the anonymous Tuscan painting of *Venus reclining, with Cupids* (No. 916), on the opposite wall. Of the nameless master, whose life-work has been reconstructed by Mr. Berenson, and who is now known as "Amico di Sandro" ("Friend of Sandro"), the National Gallery probably owns a picture in the *Adoration of the Magi* (No. 1124), which is still officially attributed to Filippino Lippi. No. 781, an anonymous picture of *Tobias and the Archangel Raphael*, is an imitation of a version of the same popular subject by "Amico di Sandro" in the Turin Gallery. Another well-known version is in the Florence Academy. It is possible that all these are variants after some lost painting by Verrocchio. No. 2082, a *Portrait of a Florentine Lady*, with a symbolic angel on the reverse side, is clearly not by Botticelli, but by some unknown follower of the master. Of Botticelli's most distinguished pupil, Filippino Lippi, we shall have to speak later.

Contemporary with Botticelli was the goldsmith-painter, Ghirlandaio, who, though not a master of towering genius, was gifted with a pleasing and amiable illustrative talent which fully justifies the high esteem in which he has been held for centuries by the art-loving public.

GHIRLANDAIO

Domenico del Ghirlandaio (1449–1494), the eldest of the three sons of Tommaso Bigordi, a Florentine silk-broker, was born in 1449. He owed the name by which he is generally known to his having been apprenticed to a goldsmith, who became noted as a maker of jewelled coronals (*ghirlande*) which were worn by the Florentine ladies at that period. A painter of frescoes and panel pictures, working as far afield as Rome, Lucca, Pisa, and San Gimignano, he became famous for his achievements outside Florence, where, however, nearly all his works are now to be seen. Ghirlandaio, better, perhaps, than any other artist, expresses the late fifteenth-century Florentine temperament and ideals, and his works serve as the connecting link between the frescoes of Masaccio and of Raphael. He was the pupil of Alessio Baldovinetti. Among his most famous works are the frescoes illustrating *Six Scenes from the Life of St. Francis,* which he painted for Francesco Sassetti, the *fondé de pouvoirs* of Cosimo de' Medici, in 1485. They were painted in the Sassetti Chapel in the Church of S. Trinità in Florence, where they are still preserved in good condition. Better known is the series of frescoes which he was commissioned to execute, with his brother David, for Giovanni Tornabuoni; these represent scenes from the lives of St. John the Baptist and the Virgin and were painted in the Church of Santa Maria Novella in Florence. They have quite recently undergone considerable restoration, and it is now possible to form an adequate idea of their original beauty. They are certainly the finest specimens of Ghirlandaio's art that have come down to us. After five years' work, they were completed in 1490, and bear the signature "Bighordi Grillandai."

Although his works contain little religious sentiment or poetic imagination, Ghirlandaio showed great power in composing decorative and elegant frescoes, some of which are human documents of great interest, as they contain a number of contemporary portraits. He has another claim to fame as having been the early master of Michelangelo, who entered his studio at the age of nine, and before long astonished the master by his precocious genius in draughtsmanship.

Among the last of Ghirlandaio's paintings was the large panel of the *Visitation*, which is now in the Louvre (No. 1321), and is dated 1491. It was painted for Lorenzo Tornabuoni, and is a picture of quite unusual charm; the contrasted figures of the two women are of a singularly touching nobility and beauty, and the whole has an air of simple grandeur that is exceedingly impressive. Another of Ghirlandaio's panel paintings in the Louvre is the well-known *Portrait of a Bottle-nosed Man and Child* (No. 1322), which reveals him as a realist of great strength, tempered by such tenderness that the ugly details, which would have been merely revolting in the hands of a lesser master, are forgotten in the graceful charm of the whole picture. The little boy's head and his affectionate attitude are particularly winsome. This is decidedly one of Ghirlandaio's finest paintings, and must have been executed towards the end of his life, in the full maturity of his talent.

Considerable attention has been drawn in recent times to the *Portrait of Giovanna Tornabuoni*, which was painted in 1488, the year in which she died. The picture has lately been acquired by by Mr. J. Pierpont Morgan. Not many years ago this gem of Florentine portraiture was lent to the National Gallery by Mr. Willett of Brighton. It is much to be regretted that it is no longer in the custody of the nation. It passed into the Kann collection, and eventually was sold to its present owner for a sum exceeding £24,000. At the moment that Giovanna degli Albizzi was married to Lorenzo Tornabuoni she was also painted in the exquisite Botticelli frescoes which were executed for the Villa Lemmi, and were some thirty years ago removed to the Louvre, after having been discovered beneath a coat of whitewash. The pure profile is clear-cut and full of a grace and distinction characteristic of the well-bred Florentine lady of that period. It is a superb piece of painting.

The only picture by Domenico Ghirlandaio in the National Gallery which we have illustrated is the *Portrait of a Girl* (No. 1230, Plate XI.). This charming little picture recalls the female portraits included in the master's frescoes in Santa Maria Novella, Florence, but cannot be unreservedly accepted as a work from his hand. It is more probably by his brother-in-law, Bastiano Mainardi; but the picture has suffered much from restoration, and it is difficult to form a conclusion. The other picture that bears his name at the National Gallery is a *Portrait of a Youth* (No. 1299), which is, however, entirely repainted, and therefore of little value to the student.

Domenico had two brothers, David and Benedetto, who were also painters, and who assisted him, but were decidedly inferior artists. His son Ridolfo (1483–1561), who painted *The Procession to Calvary* in the National Gallery (No. 1143), is said to have completed the draperies of Raphael's *La Belle Jardinière.* Beside the great Michelangelo, Domenico had among his pupils Francesco Granacci, who in his turn became the master of Domenico's son Ridolfo. Domenico died suddenly of the plague in 1494, and was buried in the Church of Santa Maria Novella in Florence.

LEONARDO DA VINCI, THE MASTER-MIND

We now come to a master whose accomplishments signify the triumphant summing up of all that had been added to the language of painting by generation after generation during two

PLATE VIII.—SANDRO BOTTICELLI

(1444–1510)

FLORENTINE SCHOOL

No. 626.—"PORTRAIT OF A YOUNG MAN

A full face bust portrait, representing a young man, wearing a brown dress and a red cap.

Painted in tempera on wood.

14 in. × 11 in. (0·356 × 0·279).

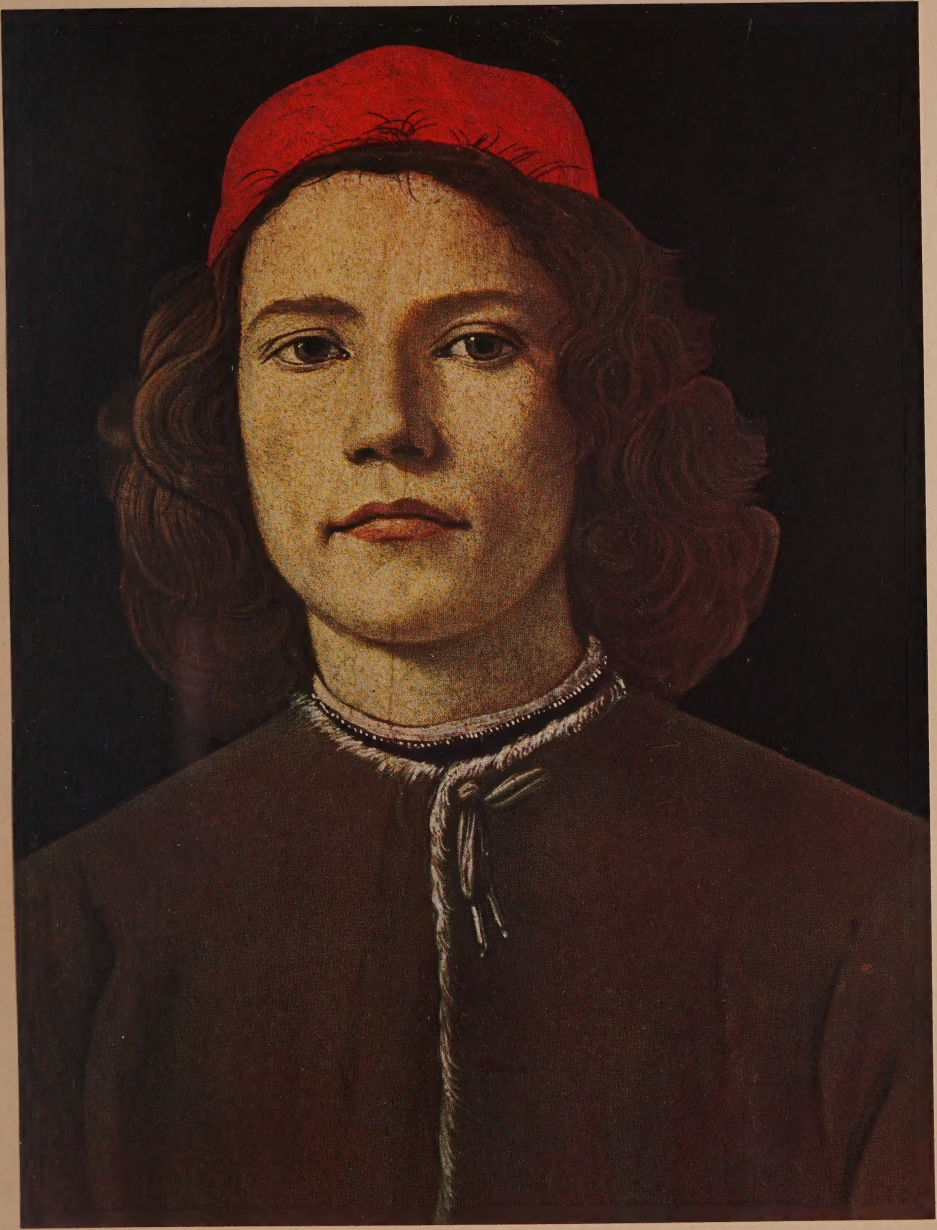


PLATE IX.—SANDRO BOTTICELLI

(1444–1510)

FLORENTINE SCHOOL

No. 1034.—"THE NATIVITY"

In the centre of the composition is placed the Infant Christ, the Madonna kneeling in adoration before Him. St. Joseph, apparently asleep, sits near them. On the right three shepherds, on the left the three Magi, are ushered into the presence of the Divine Child. Behind are the ox and ass feeding from a crib. On the thatched roof of the penthouse three angels kneel, singing in an ecstasy of gladness from an open book. Above them, in the golden glory of Heaven, a choir of twelve angels dance hand in hand, singing and bearing olive-branches and banderoles with crowns hanging from them. Below, in the rocky foreground, three young men, representing Savonarola and his fellow-martyrs, Fra Silvestro and Fra Domenico, are embraced by rejoicing angels, while on either side devils crawl away into the rock to hide themselves.

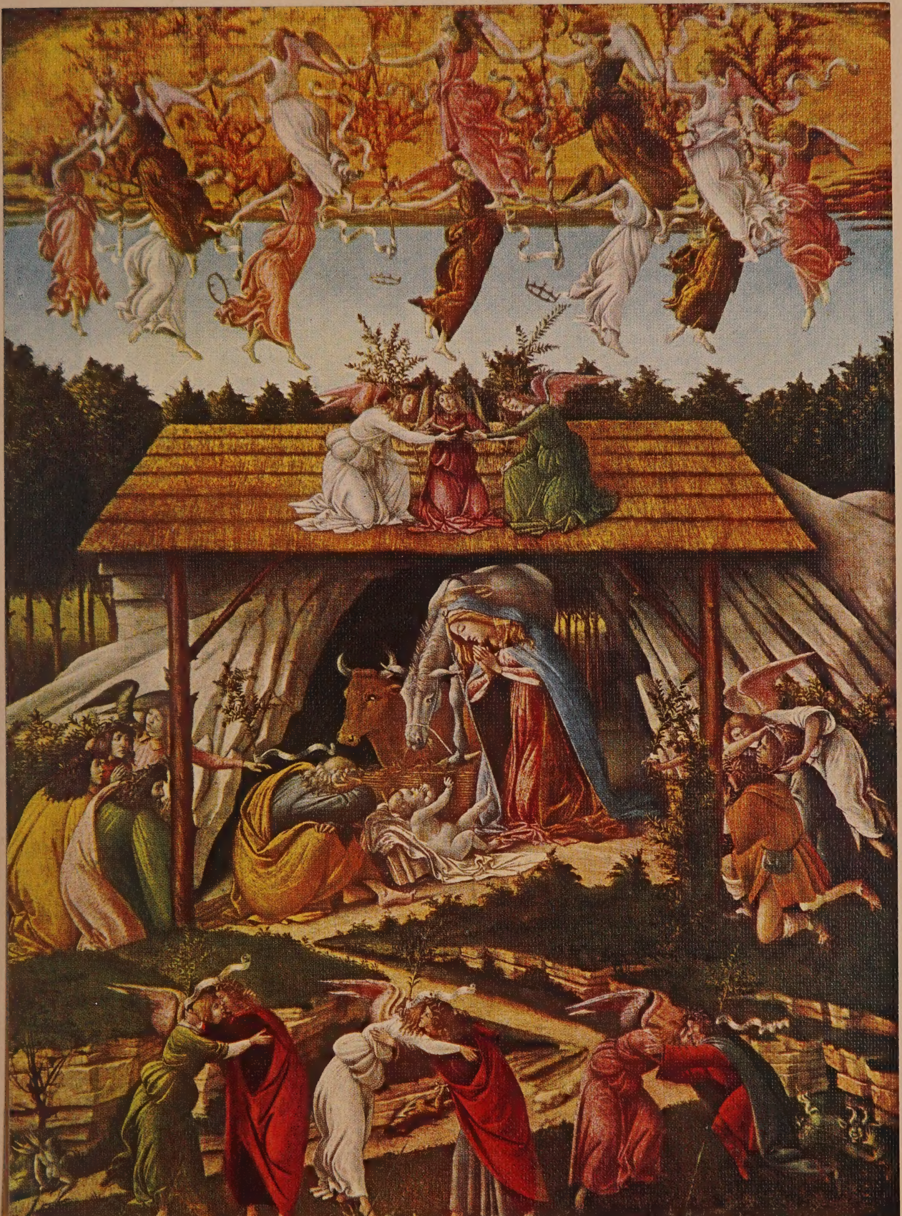
Above the picture on a grey ground is an inscription in Greek characters which has been translated as follows:—

"I, Alessandro, painted this picture at the end of the year 1500, in the half-time after the time during the fulfilment of the Eleventh Chapter of St. John, in the second woe of the Apocalypse in the loosening of the Devil for three and a half years. Afterwards he shall be chained and we shall see him trodden down as in this picture."

This is the last, and the only signed, picture by Botticelli.

Painted on canvas.

3 ft. 6½ in. h. × 2 ft. 5½ in. w. (1·079 × 0·749).



centuries of Italian art. Leonardo da Vinci (1452–1519) was born, as his name denotes, at the little village of Vinci, about six miles from Empoli, in the Val d'Arno. He was the illegitimate son of Ser Piero, a notary of Vinci, who followed the vocation of four succeeding generations of ancestors, and of Caterina, who afterwards became the wife of Accattabriga di Piero del Vaccha, of Vinci. He is mentioned in a taxation return made by his grandfather, Antonio da Vinci, in the year 1457, as five years of age, and his birth is consequently conjectured to have taken place in 1452, although no official record of the fact remains to us. The boy was educated in his grandfather's house, and seems to have been legitimised by his father in his early youth. Ser Piero married no less than four times, and had eleven legitimate children by his third and fourth wives. About the year 1470 Leonardo entered the studio of the sculptor-painter, Andrea del Verrocchio, where he met Lorenzo di Credi, Botticelli, and Perugino. Here Leonardo's remarkable genius soon revealed itself, and he rapidly outstripped his master.

Vasari is responsible for the statement that while Verrocchio was painting his *Baptism of Christ*, now in the Academy in Florence, he allowed Leonardo to paint in one of the attendant angels, and was so struck with the perfection of his pupil's work, that he forthwith resolved "never to take pencil in hand again." In 1472 Leonardo was enrolled as a member of the Company of Painters of Florence, about which date he probably painted the captivating little *Annunciation* now in the Louvre (No. 1602A), which was until quite recently officially catalogued as being by Lorenzo di Credi. The commission which he received in 1480 to paint an altarpiece for the monks of S. Donato at Scopeto, resulted in the unfinished cartoon of the *Adoration of the Magi*, now in the Uffizi (No. 1252).

In the year 1482 or 1483 Leonardo went to Milan and entered the service of Ludovico Sforza, Duke of Milan. He seems to have remained there, with the exception of a few brief intervals, until the end of the year 1499, when he returned to Florence. During this period his activity was unbounded, and the variety of work that he did is almost incredible. His astonishing ability revealed itself in everything that he undertook, and there seems to have been hardly a branch of human learning to which he did not, at one time or other, turn his attention. He was not only a wonderful artist and designer, a fine sculptor and a brilliant musician and *improvisatore*, but he also studied architecture, anatomy, engineering, geology, and mathematics. He wrote at great length on the theory and practice of art as well as on various scientific subjects, and still found time and energy to devote to the arrangement of court pageants and other festivities for the entertainment of the Duke, who made full use of his versatile talents. Even the problem of inventing a flying-machine occupied at one time his serious attention.

The oil-painting of *La Vierge aux Rochers,* now in the Louvre (No. 1599) was, doubtless, executed in or about 1482, soon after Leonardo's arrival in Milan. It is characteristically Florentine in conception and treatment. It probably remained in Milan, which city had at that time perhaps the most splendid court in Italy, down to about 1494, and shortly afterwards passed into the French Royal collection. The less authentic replica in the National Gallery probably belongs to about the period 1491-1494. From 1483–1487 there is no record of his presence in any part of Italy, and it appears that during those years he was travelling in Armenia and the East in the service of the Sultan of Egypt as his engineer. In the last-mentioned year he was back in Milan, and in 1490 he was at work on his "Treatise on Painting," and recommenced the colossal equestrian statue of Francesco Sforza. It was never cast in bronze, and was destroyed by the French bowmen in April 1500, after the battle of Novara, in which Ludovico, the reigning Duke of Milan, was routed.

THE VIRGIN OF THE ROCKS

A petition was presented presumably between 1491 and 1494 to the Duke by Ambrogio da Predis and Leonardo da Vinci, "The Florentine," asking him to intervene in a dispute which had arisen between the petitioners and the Brotherhood of the Conception of S. Francesco at Milan as to the remuneration to be paid for "a picture of the Madonna in oils." The painting thus referred to is apparently the *Vierge aux Rochers,* in the Louvre, which had been painted a decade earlier. In all probability it was about 1495 sold for the full sum demanded by the painters to another buyer, who may have been acting on behalf of the king of France. The *Virgin of the Rocks,* now in this gallery (No. 1093, Plate XII.), was presumably then executed by Ambrogio da Predis under the guidance and supervision of Leonardo, to be placed in the Chapel of the Conception on payment of the smaller sum which the Brotherhood was willing to pay.

The chief points of difference between the two pictures are that in the Louvre version there are no nimbi; the angel is represented pointing with his right hand to the little St. John the Baptist, whereas in the National Gallery picture the right hand is not seen, and in the Louvre version there is greater perfection of detail, especially in the treatment of the foreground. On the other hand the National Gallery picture shows greater smoothness of touch with increased facility of execution; it is more harmonious in tone and more reverent in feeling. There is no documentary evidence to show which picture was painted first, but it is safe to assign priority to that of the Louvre. The painting in the National Gallery was brought to England about 1777 by Gavin Hamilton, who sold it to the Marquess of Lansdowne, who, at a later period, exchanged it for another picture in the collection of the Earl of Suffolk at Charlton Park, Wiltshire, from whom it was ultimately purchased by the National Gallery in 1880 for £9000. The picture is certainly in part by Leonardo, and shows that in a decade he had acquired a much greater knowledge of the scientific and artistic disposition of light. The head of the angel is excellently painted, and is certainly by the master. The left hand of the Virgin and the right arm of the Christ, as well as the forehead of St. John the Baptist, have been retouched; the gilt nimbi and the red cross of the young saint were evidently added much later. The composition taken as a whole is harmonious and full of charm, but the details in the foreground lack accent and are unconvincing.

His greatest achievement as a painter was obviously the now world-famous *Last Supper* in the Refectory of the Dominican Convent of S. Maria delle Grazie in Milan, and although it is now in great part obliterated, we can at least see traces of Leonardo's original grand composition. It was completed in February 1498. The original work was executed in an oil medium on a stucco ground, to which fact may be attributed its rapid deterioration within half a century of its completion. The original study for the head of *The Christ,* which is now preserved in the Brera at Milan, reveals the high quality of Leonardo's work in spite of repeated restoration. A good old copy by one of Leonardo's pupils, presumably Marco d'Oggiono, is exhibited in the Diploma Gallery at Burlington House, but gives only a very faint idea of the *Last Supper* as it appeared in 1498.

At Burlington House also is the magnificent cartoon of *The Virgin and Child with St. Anne and St. John,* which was one of the master's last works in Milan in the autumn of 1499, when

Ludovico fled and Louis XII. of France made his triumphant entry. Early in the following year Leonardo was in Mantua, where he met Isabella d'Este, in Venice and in Florence. In "the city of fair flowers" he made another cartoon of the *Virgin and Child with St. Anne* in April 1501, which has long since disappeared. The oil-painting for which it served as model is now in the Louvre (No. 1598), and shows traces of the hand of an assistant.

One of the first commissions that Leonardo had received after his return to Florence had been to paint Mona Lisa, the third wife of Francesco del Giocondo. According to Vasari, he "loitered over the picture for four years." Vasari also states that "while he was painting the portrait, Leonardo took the precaution of keeping some one constantly near her, to sing or play on instruments, or to jest and otherwise amuse her, to the end that she might continue cheerful," with the result that Mona Lisa is painted smiling and with the intent expression of one listening to delightful music. The picture was bought by Francis I. and has always remained in the Royal collection of France; it is now the most treasured picture in the Louvre. The painting has suffered very severely from repeated restoration, but it remains a work of peculiar and compelling beauty.

In January 1504 Leonardo was one of the committee of artists appointed by the Signoria to deliberate as to the most suitable site for the erection of Michelangelo's statue of "David." About this time he received the commission from the Signoria for the decoration of one of the walls of the Council Hall of the Palazzo Vecchio; the subject chosen by Leonardo was a skirmish between the Florentine and Milanese troops which had taken place at Anghiari in 1440. He prepared a magnificent cartoon, but once again chose a disastrous method of painting, and finding the oil medium that he chose to employ impracticable on the plaster ground, he threw up the undertaking in despair, after having worked on the design for eight months. So long as the cartoon existed it was an object of unbounded and enthusiastic admiration to contemporary Florence, and it must undoubtedly have been one of Leonardo's greatest artistic achievements. Fortunately some original studies for the work still exist.

In 1506 he returned to Milan; in the following year he was back in Florence to defend his rights in a lawsuit. In 1508 he was again in Milan, and eventually, in 1516, he was persuaded by Francis I., the victor of Marignano, to return with him to France. He never saw his native land again, and died at his residence at Cloux, near Amboise, in the neighbourhood of Tours, on May 2, 1519. Thus passed away the sovereign master of Sentiment, Thought, and Beauty—perhaps the greatest intellect the world has ever seen.

LEONARDO'S SPELL

That the influence of Leonardo should have been more strongly felt in Milan, where he passed the best part of his life, than in Florence, which city may claim him as her own by birth and education, is only natural. True enough, his example aroused emulation even in Florence—Raphael himself yielded to the temptation—but it was in Milan that Leonardo founded what may properly be described as a "School," though the power of his genius was such that it completely overshadowed his followers who contented themselves with repeating his types and copying his compositions, without ever rivalling the master's achievement or contributing a single word to the language of art.

When Leonardo first took up his abode at the Court of Ludovico il Moro, the head and founder of the Milanese School was Vincenzo Foppa (about 1427–1502), whose art was one of the products of Squarcione's great school at Padua. The Lombard primitives before

Foppa were unimportant followers of the Giottesque tradition, with whom we are not here concerned, especially as they are not represented in our national collection. Foppa, who executed many frescoes in and near Milan, which have not survived, was a remarkable colourist who delighted in silvery harmonies, in which he paid more attention to effects of atmosphere than was the wont of his contemporaries who were apt to use colour rather in strong local tints to define and separate the spaces of their designs. In his later years he benefited by the example of the great architect and painter Bramante, who had come to Milan from Tuscany, but is better known as an architect and through the work of his chief follower Bramantino, than from any of the exceedingly scarce paintings of his own that have come down to us. In *The Adoration of the Kings* (No. 729), the National Gallery owns an important and characteristic example of Foppa's work. This large panel was formerly attributed to Bramantino. Foppa's chief pupil was Ambrogio da Fossano, better known as Borgognone (1450?–1523), whose work is distinguished by a rare sense of cool harmonies of tone, and by intense spirituality and touching beauty of expression. Grey flesh tones are his peculiar characteristic. In the closing years of his life he also succumbed to Leonardo's irresistible spell. His principal works are to be found at Milan and Pavia, but the National Gallery owns five authentic works of his brush: the *Family Portraits* (Nos. 779–780); the triptych of *The Madonna and Child, The Agony in the Garden,* and *The Redeemer with His Cross* (No. 1077); *The Marriage of St. Catherine of Alexandria* (No. 298); and *The Virgin and Child* (No. 1410). Little is known of Macrino d'Alba, the painter of two *Groups of Two Saints* (Nos. 1200 and 1201), save that he worked at Milan at the time when Foppa was flourishing in that city, and that a few works of his have been preserved in his native town Alba, in the Certosa of Pavia, and in Turin. Andrea da Solario (about 1460–1515), the painter of the portraits of *Giovanni Cristoforo Longono* (No. 734) and of a *Venetian Senator* (No. 923), is not to be confused with his namesake Antonio da Solario, better known as Lo Zingaro. He was born at Solario, near Milan, and was taken by his elder brother and first master, Cristofano, to Venice in 1490, where he became one of the followers of the Vivarini School. After his return to Milan in 1493, his work became to a marked degree influenced by Leonardo da Vinci. The *Portrait of a Senator* is a good example of his Venetian period. His later work is best represented at the Poldi-Pezzoli Museum in Milan.

Whilst Borgognone and Solario belong to the outer circle of Leonardo's satellites, Giovanni Antonio Boltraffio (1467–1516) and Marco d'Oggiono (or d'Oggionno) (about 1470–1530), together with Cesare da Sesto, Salaino, Giampetrino, and Melzi (who followed his beloved master into his voluntary French exile), form a group of painters whose art was formed by the great Florentine's direct teaching. None of them can be counted among the masters of the first rank, and the feature they all have in common is excessive finish, lack of character, and a striving after prettiness, which is apt to become a little tedious and fatiguing. Their chief merit in the history of art lies in the fact that they have left us many copies and variants of Leonardo's lost or ruined works, from which we are able to gather a faint idea of the supreme excellence of the originals. Of Boltraffio, who excelled as a portrait-painter (a *Head of Christ* in the Morelli collection at Bergamo shows him at his best), the National Gallery owns a *Madonna and Child* (No. 728)—note the Virgin's Leonardesque features. Another *Virgin and Child* (No. 1149), represents the art of Marco da Oggiono, most of whose works are to be found in the public and private collections of Milan.

One of the most attractive and productive painters of the early *seicento* in Milan was Bernardino Luini (about 1475–1532).

PLATE X.—SANDRO BOTTICELLI

(1444–1510)

FLORENTINE SCHOOL

No. 275.—"THE VIRGIN AND CHILD, ST. JOHN THE BAPTIST AND AN ANGEL"

The Virgin, richly dressed, is giving her breast to the unweaned Child. To the left, a little behind the Virgin, stands the youthful John the Baptist; a beautiful, if melancholy, angel completes the composition on the right.

Note.—This picture cannot be accepted as an authentic work by Botticelli. The inaccuracies in drawing and the disproportioned bodies suggest that we have here a work, the essentials of which emanated from the mind of the master, but the execution of which is undoubtedly that of a less accomplished and unrecognisable hand. The tondo is, none the less, one of the most deservedly popular of Florentine paintings in the Gallery. It was purchased in 1855 for the ridiculously small sum of £159.

Painted in tempera on wood.

A tondo, or circular picture; 2 ft. 9 in. in diameter. (0·839).

He was born at Luini, on the Lago Maggiore, studied probably under Borgognone, and executed many works, in fresco and in oils, of tender, dreamy, mystic charm, serenity, and winsome beauty ; but in his later years he became an imitator of Leonardo, and ceased altogether to express his own personality. His large compositions, of which the frescoes from the Villa Pelucca—now in the Brera in Milan and in the Louvre (a few of their number passed into the hands of Messrs. Duveen, together with the other treasures from the Kann collection)—are the most important, reveal the full range of his early talent, but, like all his ambitious works, lack unity of composition. The *Christ disputing with the Doctors*, or *Christ arguing with the Pharisees* (No. 18 at the National Gallery) illustrates the later, imitative, and rather insipid phase of his art. It is difficult to understand how it could formerly have passed as a work by Leonardo da Vinci.

IL SODOMA

The most talented of all Leonardo's followers was Giovannantonio Bazzi, called Il Sodoma (1477–1549), a master who, whilst capable of the highest achievement, was, according to Vasari's evidently prejudiced account, addicted to all manner of vice, incapable of sustained effort, indolent, and eccentric. Although the instances of the master's doings quoted by the Aretine biographer are probably malicious invention, the inequality of his works and his carelessness of execution certainly suggest that there is a substratum of truth in the allegations. Born at Vercelli, the son of a shoemaker, Sodoma was apprenticed to a little-known local painter, Spanzotto. In his early years he went to Milan, where he came within the sphere of Leonardo's influence, and about 1501 he settled in Siena, where he executed his most important works and infused new life into the decaying art of that city. He was called to Rome in 1507, and was commissioned by Pope Julius II.

to paint a series of frescoes in the Stanza della Segnatura of the Vatican, but had to yield to the rising star of young Raphael. All that is left of his work in Rome is the ceiling decoration around Raphael's *tondi* in the room he was to have decorated, and a remarkably beautiful series of frescoes in the Farnesina, painted for the banker Agostino Chigi on the occasion of a second visit about 1514. Important series of frescoes from his brush are in the cloisters of Monte Oliveto Maggiore and in the Palazzo Pubblico at Siena. His most deservedly popular picture is the St. Sebastian banner in the Uffizi Gallery. He was knighted by the Pope for a picture of *Lucretia,* which has, however, not been preserved. Two small pictures at the National Gallery illustrate this unequal master's tendencies: The *Madonna and Child with Saints* (No. 1144) and the *Head of Christ* (No. 1337), probably a fragment of a larger composition.

Before tracing the influence of Sodoma upon sixteenth-century Siena, we have yet to consider a Lombard painter of Leonardo's circle. Like Sodoma, Gaudenzio Ferrari (about 1470–1546) was a pupil of Spanzotto; and like Sodoma, he went to Milan, and was attracted by the magnetic power of the wizard Leonardo. But Gaudenzio, who, in his early years, had given proof of strength and originality in his paintings at the Sacro Monte of Varallo, never succumbed to the all-absorbing pursuit of mere prettiness, which marked the efforts of the Leonardesques, but retained to the end a certain forcefulness of style and largeness of vision. His magnificent fresco of twenty-one scenes from the Life of Christ, at S. Maria delle Grazie, Varallo, bursts as a revelation of unexpected power upon all who first enter that unpretentious little church. His frescoes at Vercelli again testify to the strength of his style, of which our Gallery has an example in *The Resurrection,* No 1465. His fellow-pupil and follower, Girolamo Giovenone (about 1490–1555), is a rather obscure painter, who never attained to Gaudenzio's excellence, but was a good colourist. His principal works are preserved at his birthplace, Vercelli, but the National Gallery owns a panel of his in the *Madonna and Child with Saints* (No 1295), though some authorities are inclined to attribute it to Defendente Defferari. Another pupil of Gaudenzio's was the painter of *The Holy Family* (No 700), Bernardino Lanini (about 1511–1581), who has left many frescoes in his native town, Vercelli, and in the surrounding district.

THE LATER SIENESE SCHOOL

Before Sodoma's arrival in Siena in 1501, and before the Umbrian Pinturicchio began his famous frescoes in the Library of the Duomo in 1503, Sienese art, after the short period of great achievement which we have traced to its close, had continued very much on the lines of the local tradition, though Tuscan influences had made themselves felt from time to time. Of the more prominent earlier followers of the Renaissance movement—Vecchietta, Matteo di Giovanni, Benvenuto da Siena, Neroccio di Landi, and Bernardino Fungai—only three, but among them the greatest of all, Matteo di Giovanni, are well represented at the National Gallery. Like all the Sienese, Matteo (about 1435–1495) failed in his attempts at rendering dramatic movement, though he came nearer to it than most of his compatriots. The *Ecce Homo* (No. 247), *The Assumption of the Virgin* (No. 1155), and *St. Sebastian* (No. 1461) stand to his name; a triptych of the *Madonna and Child with Saints* (No. 909) to Benvenuto's; and *The Virgin and Child surrounded by Cherubim* (No. 1331) to Fungai's. Fungai's pupil, Jacopo Pacchiarotto (1474–1540) is represented by a large and important *Nativity* (No. 1849). Both he and his fellow-pupil Girolamo del Pacchia (1477–after 1535), the painter of the *Madonna and Child* (No. 246), were influenced by Raphael and Fra Bartolommeo, though, in the case of the latter, the arrival of Sodoma in Siena became decisive for the final direction taken by his art (the National Gallery *Madonna* is probably based upon an original by Sodoma) as it did for that of the two last Sienese represented in our Gallery—the architect and painter Baldassare Peruzzi (1481–1537), who began as Pinturicchio's assistant, and afterwards became a follower of Raphael; and Domenico Beccafumi (1485–1551), who is best known by his designs for the famous pavement in Siena Cathedral. By Peruzzi are the *Adoration of the Kings* (No. 167) and the *Adoration of the Magi* (No. 218), and by Beccafumi the *Esther before Ahasuerus* (No. 1430).

Having followed the Sienese art beyond the moment when it had lost all its salient characteristics and become merged in the movement of the late Renaissance in Florence and Rome, we must now retrace our steps to Florence, and to the most distinguished follower of the Botticellian tradition.

FILIPPINO LIPPI

Filippino Lippi (1457–1504), the son of Fra Filippo Lippi and the nun Lucrezia Buti, was born at Prato in 1457, under circumstances which have already been narrated. He was only twelve years old when his father died, and Fra Diamante, an inferior artist who had been his father's assistant, became his guardian. He soon afterwards passed into the studio of Botticelli, whose influence is clearly seen in most of his paintings. So closely does his early style resemble that of Botticelli that, as we have seen, his name is still attached to several of his master's pictures at the National Gallery. After studying the frescoes of Masaccio in the Brancacci Chapel in the Carmine Church, he was commissioned to complete those which Masaccio had left unfinished more than half a century before. It is, however, clear to see that the beautiful compositions of Filippino, who was gifted with great

PLATE XI.—DOMENICO GHIRLANDAIO

(1449–1494)

FLORENTINE SCHOOL

No. 1230.—"PORTRAIT OF A GIRL"

A girl's head seen three-quarters to the right; she wears a scarlet bodice with green sleeves. She has waving fair hair which falls on to her shoulder.

Note.—This picture is probably by Bastiano Mainardi, the brother-in-law and assistant of Domenico Ghirlandaio.

Painted in tempera on wood.

1 ft. 4 in. × 10¼ in. (0·405 m. × 0·26).

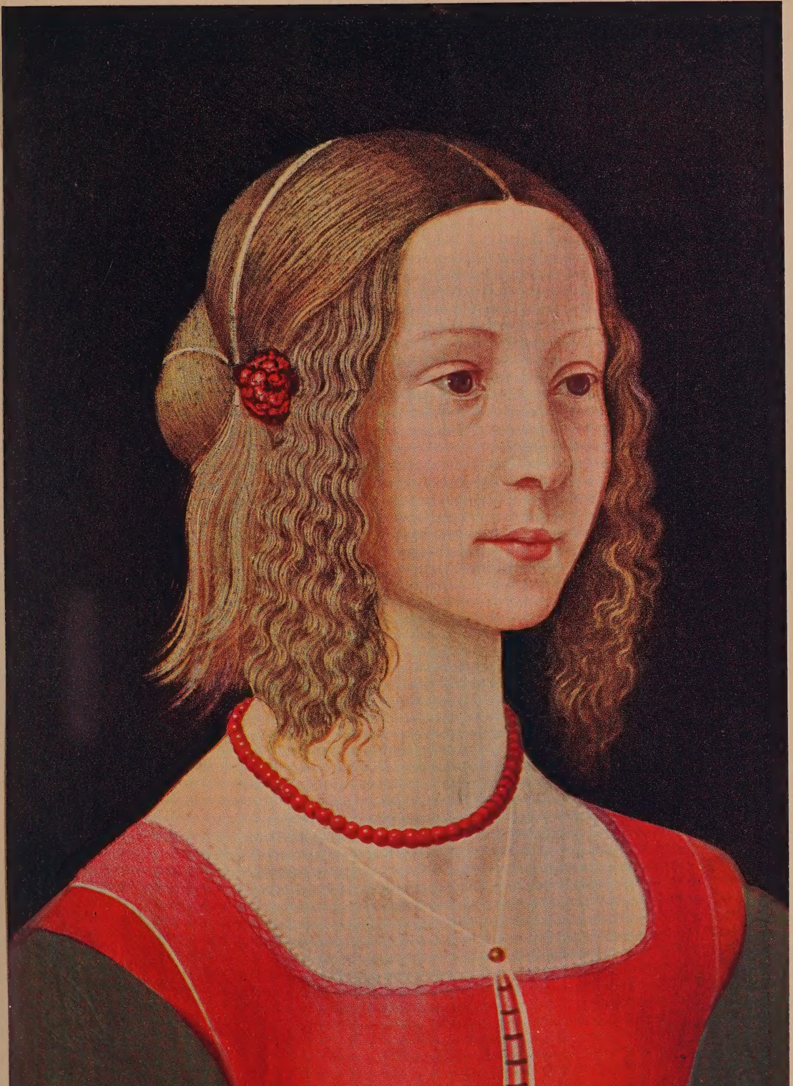


PLATE XII.—LEONARDO DA VINCI

(1452–1519)

FLORENTINE AND MILANESE SCHOOLS

No. 1093.—"THE VIRGIN OF THE ROCKS"

The Virgin, seen in full face, kneels amid flowers beneath dark basaltic rocks. She places her right hand on the shoulder of St. John the Baptist. To the right of the composition are the Infant Christ and an angel.

Painted on wood, arched at the top.

6 ft. 0½ in. h. × 3 ft. 9½ in. w. (1·841 × 1·155).

adaptability, are designed in much the same spirit as those of Masaccio. This work was undertaken in 1484. Four years previously he had been commissioned to paint the *Vision of St. Bernard* in the Badia in Florence, this being his first important work. In 1487 he received the commission to paint his well-known and superb, if somewhat flamboyant and almost baroque, frescoes in the Chapel of the Strozzi family in Santa Maria Novella in Florence, dealing with the life of St. John the Baptist and St. Philip, the patron saint of Filippo Strozzi who had given him the commission. This work occupied him until two years before his death, which took place on the 18th April 1504. Although there are seven pictures in the National Gallery officially attributed to Filippino, it would be exceedingly rash to claim for him any but the fragment of *An Angel Adoring* (No. 927) and the *Virgin and Child, St. Jerome and St. Dominic* (No. 293, Plate XIII.). This beautiful picture was originally painted for the Rucellai Chapel, in the Church of San Pancrazio, at Florence. It was afterwards removed to the Palazzo Rucellai, and remained there until it was purchased from the Rucellai family in 1857 for the National Gallery for the insignificant sum of £627, 8s. The picture is complete, even to its predella, a rather unusual fact with early Italian paintings. The predella represents the Dead Christ supported by St. Joseph of Arimathea, together with half figures of St. Francis and the Magdalene, the extreme ends bearing the arms of the Rucellai family. In the centre panel the landscape setting is characteristic of Tuscan paintings; it includes incidents from the life of St. Jerome, which are, however, thoroughly subordinate to the main theme. The man with a donkey going down the path in the centre background clearly refers to the well-known story of the donkey and the lion. The picture is remarkable for its rich, mellow colouring and sense of atmosphere, which strikes a curiously modern note among the Tuscan pictures by which it is surrounded. Together with the *Vision of St. Bernard* at the Badia, the *tondo* of the *Virgin and Child with St. John, St. Joseph, and St. Margaret* in the Warren collection at Boston, U.S.A., and the altar-piece in the Church of S. Spirito in Florence, it marks the highest level of Filippino's achievement.

Filippino held an important position among the artists of his day; this is evident from his having been one of the committee who were called together, early in 1504, to decide on the future site for Michelangelo's recently finished statue of *David.* He was a master of design, but his weakness is a tendency to over-ornamentation. He forsook the simple, delicate, and ideal types of an earlier generation for the more confused, elaborate, and ornamental compositions of a less spiritual age. His faults are those of his day, the sacrifice of spiritual meaning to a love of mere display of profuse decoration. Notice the over-elaboration of his draperies and the frequent affectation of his attitudes. These defects are more noticeable in his *Pietà* at Munich than in any other of his pictures. His art, in a word, contains the first faint symptoms of the coming decadence, although the baroque style did not really permeate Tuscan art until several decades after his death.

A painter of much lower rank, though held in high esteem by a past generation, is Lorenzo di Credi (1459–1537), who worked in Verrocchio's School at the same time as Leonardo da Vinci and Perugino, but whose work shows no trace of genius or even of pronounced individuality. He contented himself with repeating in a careful manner and with a certain grace, and with but slight variations, the formula for the devotional picture established by his greater contemporaries, but was neither a master of form, nor a colourist of subtle feeling. Indeed, his colour-schemes are almost invariably crude to the point of offensiveness, as may be instanced by his two panels at the National Gallery, the *Virgin and Child* (No. 593), and *The Virgin adoring the Infant Christ* (No. 648), which came as a disagreeable shock in the general harmony of the large Tuscan room until, on the occasion of the recent rearrangement of the Gallery, they were relegated to less conspicuous positions. His best pictures are an *Annunciation* and an *Adoration of Christ*, at the Uffizi, and a *Nativity* and another *Adoration*, at the Accademia in Florence. That Lorenzo di Credi must have been a sculptor of some ambition appears from the fact that Verrocchio, in his will, wished him to be entrusted with the completion of the great Colleoni monument in Venice ; but no plastic works of Lorenzo have come down to us. The Colleoni was eventually finished by Leopardi, Lorenzo not having been competent to carry through the work to a successful termination.

Of far greater importance than Lorenzo di Credi was his contemporary, Piero di Cosimo (1462–1521), who takes his name from his master, Cosimo Rosselli, with whom he went to Rome in 1482 to assist on the frescoes of the Sistine chapel. He was the son of Lorenzo, a Florentine auger-maker. He painted religious pictures, portraits and mythological pictures, and is perhaps best known for his strange interpretations of pagan mythology. In his study of the nude he was strongly impressed by Antonio Pollaiuolo, and he also came under the influence of Luca Signorelli, Filippino Lippi and Leonardo da Vinci. He was himself the master of Andrea del Sarto. Piero's pictures are to be met with in all the leading public galleries of Europe as well as in many of the private collections of England. His art is well exemplified in his *Venus, Mars and Cupid,* in the Berlin Gallery, which strongly recalls Botticelli's painting of the same subject (No. 915) in this Gallery. Another well-known picture is the *La Bella Simonetta* at Chantilly, which was once described as a *Portrait of Cleopatra* and attributed to Pollaiuolo. The fact that Piero was one of the committee of artists who deliberated in

1504 as to the best site for Michelangelo's statue of *David* is clearly emphasized by the introduction of the statue in the background of his *Portrait of a Warrior in Armour* (No. 895) in the National Gallery. Piero di Cosimo's temperament was somewhat peculiar, and the cast of his mind was bizarre. He delighted in introducing grotesque and incongruous monsters and animals into his fanciful pictures of classic fable. In such decorative compositions his fecund imagination ran riot, and he evidently took great pleasure in depicting animal-life and mythological characters in fantastic forms. This branch of his art is well exemplified in the *Hylas and Nymphs* and the *Battle of the Centaurs and Lapithœ* in the collection of Mr. R. H. Benson. Highly characteristic is also the *Death of Procris* (No. 698, Plate XIV.), in which Procris is seen lying on her side in a flowery field by the sea-shore. The dogs and birds seen in the background of the quaint landscape are such as Piero di Cosimo loved to paint. He died in Florence in 1521.

Another pupil of Cosimo Rosselli is Baccio della Porta, better known as Fra Bartolommeo (1475–1517), a serious if somewhat pompous painter of monumental altar-pieces, who is unfortunately not represented at our Gallery. The *Virgin and Child* (No. 1694), which is officially attributed to that artist, is a bad picture built up on one or two works by him, and is moreover repainted. He was an adherent of Savonarola, after whose death he joined the Dominican Order and took up his abode in the convent of St. Marco. He had a sculpturesque sense of firm modelling, which approaches the Michelangelesque conception, whilst his broad management of light and shade has much in common with the Venetians. His masterpiece is a *Madonna, with the Baptist and St. Stephen,* at Lucca Cathedral. A delightful little *Nativity* is in the collection of Dr. Ludwig Mond. Fra Bartolommeo is said to have been the inventor of the lay figure.

His friend and collaborator, Mariotto Albertinelli (1474–1515), to

PLATE XIII.—FILIPPINO LIPPI

(1457–1504)

TUSCAN SCHOOL

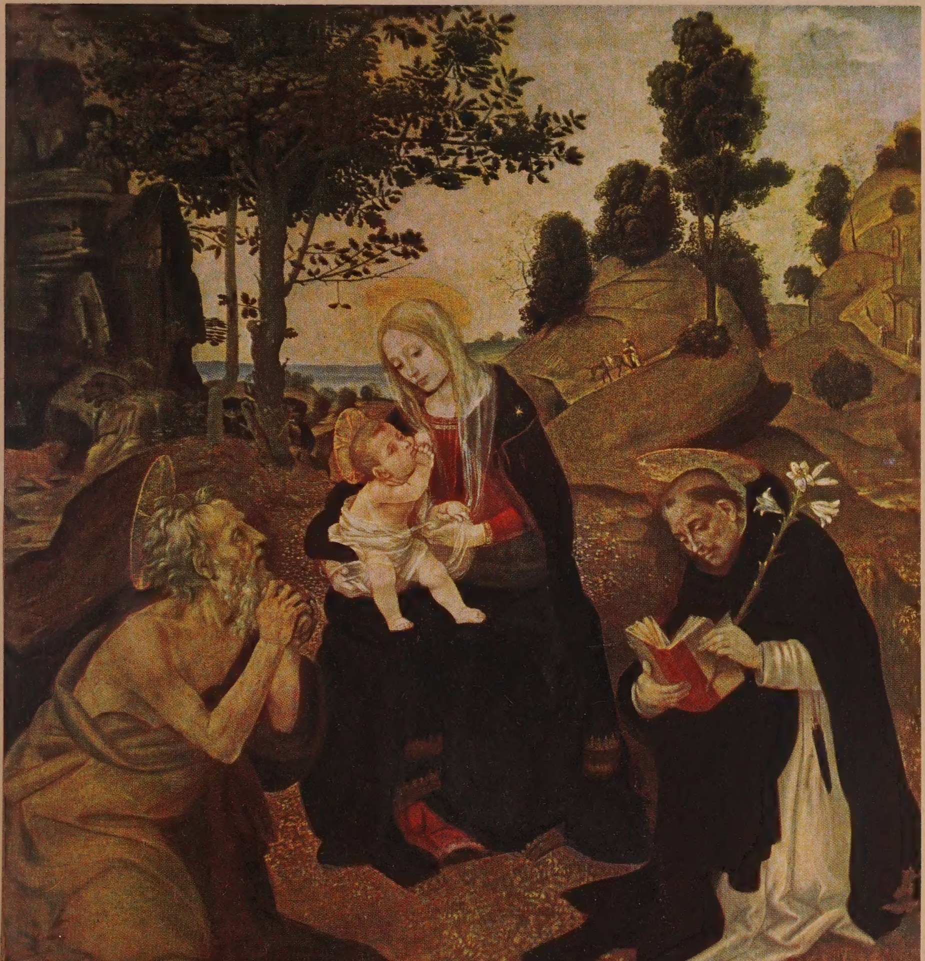
No. 293.—"THE VIRGIN AND CHILD WITH ST. JEROME AND ST. DOMINIC"

The centre panel represents the Virgin seated in the midst of a landscape, with the Infant Christ at her breast. On the left kneels St. Jerome clasping in his upraised hands a stone, with which he is about to beat his bare breast; on the right kneels St. Dominic reading in a book and holding his emblem the lily, delicately poised over his left shoulder. In the background are represented various incidents from the life of St. Jerome. The predella represents the Pietà with half figures of the Magdalen and St. Francis at either side. At the extreme ends are painted the arms of the Rucellai family, for whom the picture was painted.

Painted in tempera, on wood.

Centre panel 6 ft. 9 in. h. × 6 ft. 1 in. w. (2·056 × 1·853).

Predella 8 in. h. × 7 ft. 9 in. w. (0·203 × 2·361).



whom is attributed the tiny panel of *The Virgin and Child* (No. 645), is best known by the noble and dignified *Visitation* at the Uffizi Gallery. His personality is, however, almost merged in that of Fra Bartolommeo, whose unfinished pictures he completed on the Frate's temporary retirement from the world, and to whom Albertinelli's originals are frequently ascribed.

In the personality of the great Raphael, "the king of painters," Umbrian and Tuscan elements are welded in such a manner that it is necessary to retrace our steps for a while and to follow the rise of the Umbrian School and of the so-called Romagnole School, whose fountain-head we have already met with in the art of Piero dei Franceschi. Piero's teaching produced two masters of the very first rank—Melozzo da Forlì (1438–1494) and Luca Signorelli (1441–1523). Melozzo, of whose life we have but the scantiest knowledge, was born at Forlì in the Romagna, and worked in Rome, about 1472, for the Cardinal Riario, Sixtus IV.'s nephew, by whose order he executed some frescoes in the church of the SS. Apostoli. Only a few fragments of these frescoes have been preserved. They are now in the sacristy of St. Peter's and on the Quirinal staircase. But these fragments and a very restricted number of other authentic works suffice to prove how well this master had absorbed the teaching of Piero—the suggestion of movement and depth of space, to which he added an entirely personal emotional intensity—psychical life added to physical life. Melozzo was one of the original members of the Academy of St. Luke in Rome, founded by Pope Sixtus IV. For the attribution to him of the two panels *Rhetoric* and *Music* (Nos. 755, 756) at the National Gallery, there does not appear to be sufficient justification.

On the other hand, the Gallery owns an undisputed example of the art of the second and greatest of Piero's pupils in No. 1128, *The Circumcision*, by Luca Signorelli, although this picture does not illustrate Luca's greatest quality—his mastery in painting the nude and in expressing muscular movement. The figures in the *Circumcision* are all heavily draped, with the exception of the Infant Saviour, who has been entirely repainted by Sodoma. In his knowledge of anatomy and power of stating violent action, Signorelli, who was born at Cortona and had worked with his master Piero dei Franceschi at Arezzo, proved himself a close student of the Pollaiuoli's art. In his frescoes at Orvieto, in particular, he almost exhausted the possibilities of the movement of the human body—its muscular action, its expression of the fiercest emotions, its foreshortenings and even contortions. They were painted between 1499 and 1502, and mark the height of the master's achievement. The fresco of the *Last Judgment* is said to have exercised a powerful influence upon Michelangelo. According to Vasari, Signorelli painted two frescoes from the *History of Moses* in the Sistine Chapel in Rome, but on stylistic grounds these frescoes must be given to Pinturicchio. On the other hand, the frescoes in the Santa Casa of Loreto and in the Cloisters of Monte Oliveto Maggiore (depicting *Scenes from the Life of St. Benedict*) are certainly the work of our master, whose range comprised pure beauty and gracefulness as well as dramatic power. Luca Signorelli rose to great honour in his native city, where he became in turn a member of the Council of XVIII., Conservatore degli ordinamenti, Prior, Member of the General Council, Prior of the Fraternity of St. Mark, and Syndic. His last years were spent in affluence and splendour, and he died at Cortona in 1523. *The Triumph of Chastity* (No. 910), *The Adoration of the Shepherds* (No. 1776), and possibly *The Virgin Crowned by Angels* (No. 1847), which bear his name at the National Gallery, cannot be accepted as authentic works of his brush, in spite of the signature attached to some of these paintings. *The Nativity* (No. 1133) is attributed to him on far more plausible grounds.

Among Melozzo da Forlì's pupils were Raphael's father, Giovanni Santi (about 1435–1494), to whom we shall refer later, and the prolific painter Marco Palmezzano (about 1456–1543), whose rather uninteresting works are to be found in nearly all the important galleries of Europe, and who is represented at the National Gallery by a *Deposition in the Tomb* (No. 596). He is the last master of repute of the Romagnole School.

The first Umbrian master of importance, Gentile da Fabriano (about 1360–1428), belongs to the closing days of the Gothic period and died without having created a school. Unfortunately this joyful chronicler of the festive life of his days, a lover of all that is bright and pleasing and blithe, is not to be found at the National Gallery, or indeed in any British collection. To appreciate his joy of life and the decorative splendour of his colour, it is necessary to study his *Adoration of the Magi* at the Academy in Florence, or the *Madonna in Glory* at the Brera in Milan.

The stimulus which led to the rise of the Umbrian School was the appearance in some of the Umbrian cities of Benozzo Gozzoli, who came to Orvieto as Fra Angelico's assistant, and then continued to work independently. Through him such painters as Benedetto Bonfigli, Niccolò da Foligno, and Fiorenzo di Lorenzo were brought in touch with Florentine art, and new life was infused into the slack current of Umbrian painting. Of the earlier painters of some note Lorenzo di San Severino, the second master of this name, who flourished in the early part of the fifteenth century, but of whose life we have little knowledge, is represented in our National collection by a *Mystic Marriage of St. Catherine* (No. 249). Benedetto Bonfigli (about 1425–1496) derives his artistic descent from him through Giovanni Boccatis. Bonfigli was born at Perugia, where the vast majority of his extant works are still preserved. The influence of Benozzo Gozzoli is felt in his genre-like treatment of incidents in the daily life of his time. The *Adoration of the Magi* (No. 1843), attributed to him at the National Gallery, cannot, however, be accepted as an authentic work of his hand. In more pronounced fashion Benozzo's influence appears in the work of Niccolò da Foligno, erroneously called Alunno (about 1430–1502), the painter of the *Crucifixion* triptych (No. 1107). The characteristic emotionalism of the Umbrians, and especially of the Peruginese, takes in his work rather the form of exaggerated grimacing passion than the more usual form of tender resignation, though gentleness and tenderness were not outside his range. But his unfailing sincerity reconciles one to certain otherwise unpleasant features. His emotional intensity is well shown in our *Crucifixion.*

The first great master of Perugia was Fiorenzo di Lorenzo (about 1440–1522), a painter who has lately been given much attention by students, but about whom early records have little to say. Vasari does not mention him by name, but apparently refers to him in speaking of Perugino's first master, "a painter who was not particularly distinguished in his calling, but held the art in great veneration and highly honoured the men who excelled therein." It is not easy to trace his artistic descent, and the names of at least a dozen masters from all parts of Italy have been mentioned in this connection. In all probability he studied in his native city under Benedetto Bonfigli, and was influenced by Gozzoli and later by Antonio Pollaiuolo. In his paintings we find the first traces of that sense for depth of space and for harmonising the mood of the landscape background with that of the action represented by the figures, and that appreciation of the air and atmosphere of the Umbrian hills, which were to become typical of Perugino and his school. At the same time his types are strong in character, and never approach the affected grace of his better-known pupils. His best-known works are the early *Annunciation* on the wall of St. Maria degli Angeli at Assisi—a church closely connected with the early life of St. Francis—and several paintings in the Perugia Gallery, notably *The Nativity, The Adoration of the Magi,* and a signed lunette which bears the date 1487. The three panels of an altar-piece, representing the *Madonna and Child, with Saints and Angels, St. John the Baptist, and St. Bartholomew* (No. 1103) cannot be unquestioningly accepted as Fiorenzo's own handiwork, but belong certainly to his school. The *Madonna and Child* (No. 703), officially given to Pinturicchio, may yet come to be recognised as a work by Fiorenzo di Lorenzo.

It was Fiorenzo's pupil, Perugino, in whom the pictorial style associated with the art of the picturesque Umbrian hill city received its most typical expression.

Pietro Vannucci, better known as Perugino (1446–1523) was born in 1446 in the little Umbrian mountain town of Città della Pieve, near Perugia. He was one of a large and poor family, and was sent at the early age of nine to learn painting in Perugia, in the studio of Fiorenzo di Lorenzo. Hence he became known as "il Perugino." Later he went to Florence to complete his studies, and, according to Vasari, worked with Leonardo da Vinci under Verrocchio. He very soon leapt into fame ; his work became immensely popular, and he was literally besieged with commissions, many of which he never attempted to execute. He had workshops both in Florence and Perugia, and employed a large number of assistants. His most famous pupil was, of course, Raphael, who went to him at the age of seventeen and worked under him at Perugia in 1500, the moment when the great Umbrian master was at the height of his fame. Perugino subsequently had to endure the mortification of seeing his pupil preferred to himself. He died, in February 1523, of the plague, whilst working on a fresco at Fontignano. This fresco is now in the Gallery (No. 1441).

The picture *The Virgin adoring the Infant Christ, with the Archangel Michael, the Archangel Raphael and the young Tobias*, which is admirably illustrated in Plate XV., is a very characteristic example of Perugino's middle and best period. It originally formed part of an altar-piece in the Certosa at Pavia (where it is now replaced by a copy), and was bought by the Gallery from the head of the Melzi family of Milan in 1856 for the comparatively small sum of £3571. Notice the exquisite painting of the scales of the fish in the hand of Tobias. It is very probable that the picture was painted as a votive offering against blindness.

Perugino was an extraordinarily prolific painter, and there is no doubt that his work steadily deteriorated after 1500. The too frequent repetition of the same types could not fail to destroy the freshness and charm of his creations. He became more and more mannered, affected and wearisome. But a master should be judged by his best work, and it is undoubtedly true that Perugino's best work was of a very high order indeed. He expresses more perfectly than any other master that sense of mystic idealism which was always characteristic of Umbrian art. He is, at his best, serenely contemplative and impressive, but he is rarely inspired. The colour-note which distinguishes his pictures is a rich ultramarine blue. His figures are not dramatic; they are not painted to suggest a natural and normal situation, but to create in the mind of the Christian worshipper a feeling of fervid enthusiasm, of rapt devotion and of sacred peace. "Fervour, not faith, is the keynote of Perugino's art." Perugino invariably sets his ecstatic and contemplative Madonnas and saints before us in a purist landscape, bounded by the blue arch of heaven. Michelangelo, who was essentially virile and dramatic, was somewhat contemptuous of Perugino's art, speaking of him, if Vasari is to be believed, as "that blockhead in art." Nevertheless Perugino always has been one of the most popular of Italian painters. All responsible critics are agreed that the *Baptism of our Lord* (No. 1431), in Room VI., was not painted during the lifetime of Perugino. At the best it is a seventeenth or eighteenth century copy meticulously executed by the timid hand of an imitator from the original panel in the Rouen Museum. No such doubt assails the small *Virgin and Child, with St. John* (No. 181), and the *Virgin and Child, with St. Francis and St. Jerome* (No. 1075), which are authentic and characteristic examples of his style.

Another pupil of Fiorenzo's, Pinturicchio (1454–1513), was destined to rise to wide fame. Bernardino di Betto, more generally known as Pinturicchio—the "little painter"—was born at Perugia in 1454. He was first the pupil of Fiorenzo di Lorenzo, a fact which is evident from the *Madonna and Child* (No. 703) in the National Gallery, which shows this influence very strongly. He was engaged with Perugino between 1480 and 1483 in decorating the Sistine Chapel, Rome, where he painted frescoes of the *Journey of Moses* and the *Baptism of Christ.* The two principal figures in the latter fresco are evidently imbued with the spirit of Perugino, and clearly recall the *Baptism of Christ* by Perugino, the original of which is now in the Rouen Museum. In Rome Pinturicchio executed or designed many frescoes, notably in the Bufalini Chapel in the Church of Ara Cœli, in the Colonna Palace and in the Church of Santa Maria del Popolo. After painting, about 1491, the *St. Catherine of Alexandria with her attributes,* now in our National Gallery (No. 693), Pinturicchio undertook the decoration of the Borgia Rooms in the Vatican for Pope Alexander VI. (Borgia). He must have known Raphael in Perugia about the year 1500, when the latter was certainly impressed by his influence. For the purpose of seriously studying the art of Pinturicchio it is essential to know the series of frescoes which he was commissioned by Cardinal Francesco Piccolomini to paint in the Library of the Cathedral at Siena in 1502. These frescoes illustrate the life of Aeneas Silvius Piccolomini, who had been Pope under the title of Pius II. These frescoes were finished in 1507. Shortly afterwards Pinturicchio painted the *Return of Ulysses to Penelope,* in our National Gallery (No. 911) (Plate XVI.), which serves to emphasise the frequency with which he painted in fresco.

This picture, although originally painted as a mural decoration for the Palace of Pandolfo Petrucci at Siena, was, when it was removed from that Palace in 1844, transferred to canvas. Thirty years later it was bought by the National Gallery for £2152, 10s. At the end of his life Pinturicchio lived in Siena, the city which had witnessed his principal triumphs and where he died on December 11, 1513. It is related that he was left to die of starvation and neglect by his infamous wife, Grania di Niccolò, whose amours with a soldier in the Sienese Guard were notorious.

It is a curious fact that Pinturicchio appears to have never visited Florence, although he worked in so many towns of Tuscany and Umbria. Although the drawing of Pinturicchio's figures and his knowledge of anatomy leave something to be desired, he played a very important part as a decorator. He had an instinctive perception of the charm of landscape, and had a great fondness for introducing birds into his pictures. He is apt to overcrowd his designs and to give too much prominence to details which are of no real significance to the composition. He had not the religious emotion nor the poetic feeling which characterise the art of Perugino, but his work is, nevertheless, very charming and highly decorative, though the objection may rightly be raised, that in his frescoes the colours are a little too rich and the illusion of plastic life too complete for the requirements of wall-decoration. Instead of accentuating the flatness of the surface, he aimed at making his paintings appear like glimpses of life seen through an open window.

Besides the two pictures already mentioned, the National Gallery owns a small *Madonna and Child* (No. 703), which is ascribed to Pinturicchio, and may be either by him or by his master Fiorenzo di Lorenzo.

Perugino's native town, Citta della Pieve, also gave birth to Giannicola Manni (?–1493), who studied under his famous fellow-townsman and under Pinturicchio, and became the former's assistant.

PLATE XIV.—PIERO DI COSIMO

(1462–1521)

FLORENTINE SCHOOL

No. 698.—"THE DEATH OF PROCRIS"

To the left Cephalus kneels at the head of Procris, whom he has accidentally shot. He was fond of hunting, and every morning repaired to the woods; on one occasion he was followed by Procris, who had been persuaded that he was there daily faithless to her. Cephalus, hearing a rustling among the leaves of the bush which concealed Procris, let loose his unerring dart. Procris was mortally wounded and died in his arms confessing that her jealousy was ill-grounded.

Painted in tempera on poplar.

2 ft. 1½ in. h. × 6 ft. w. (0·647 × 1·828).

PLATE XV.—PIETRO PERUGINO

(1446–1523)

UMBRIAN SCHOOL

No. 288.—"THE VIRGIN ADORING THE INFANT CHRIST, WITH THE ARCHANGEL MICHAEL, THE ARCHANGEL RAPHAEL, AND THE YOUNG TOBIAS"

The centre panel represents the Virgin adoring the Infant Christ, Who is presented to her by an Angel, while three other Angels appear above. The left panel represents the Archangel Michael, with his shield placed before him; the signature of the painter is at the base of the small tree to the left of the figure. The right panel represents the Archangel Raphael conducting the young Tobias, from whose wrist hangs the fish.

Painted on wood.

4 ft. 2 in. h. (1·27). Centre panel 2 ft. 1½ in. w. (0·647).

Side panels 1 ft. 10½ in. w. (0·571).

In his early work he faithfully followed his master's tradition, but afterwards he was influenced by Raphael and Sodoma. His best works are preserved in Perugia, where he painted the frescoes of the Sala del Cambio. The National Gallery owns his *Annunciation* (No. 1104). Another pupil of the same masters is Giovanni di Pietro, called Lo Spagna, whose work bears a close resemblance to that of Perugino and of Raphael in his early manner. He is the painter of the famous Caen *Sposalizio*, which was held to be the work of Perugino, until its real authorship was proved by Mr. Berenson. The *Christ on the Mount of Olives* (No. 1812), which is attributed to him in our Gallery, is probably a late copy after one of his paintings.

The same influences, added to that of the Bolognese painters Costa and Francia, are responsible for the art of another Umbrian painter who is particularly well represented in our Gallery. Giovanni Battista Bertucci was born at Faenza and flourished in the early years of the sixteenth century. Most of his works were formerly ascribed to Perugino and Pinturicchio, or, like *The Glorification of the Virgin* (No. 282) in the National Gallery, to Lo Spagna. He is probably the author, not only of this panel and of *The Incredulity of Thomas, with a Donor Kneeling* (No. 1051), but also of the *St. Catherine* and *St. Ursula* (Nos. 646, 647) which are at present vaguely described as "Umbrian School."

With the personality of Raphael, whose eclectic taste and talent for adaptation succeeded in combining in his work all the principles that had been slowly evolved by many preceding generations, we reach the point where the centre of artistic activity was definitely removed from Florence to Rome. In him, and in the giant Michelangelo, the late Renaissance reached its supreme expression, to enter into irretrievable decadence in the hands of their followers.

Raphael or Raffaelle Sanzio, generally known as Raphael (1483–1520), the great Umbrian master, was born at Urbino on Low

Sunday, April 6, 1483. His life was but short, yet he achieved a prodigious amount of work before his death in 1520. The "Divine Urbinate" seems to have been born and nurtured under conditions which were eminently calculated to produce an artist of quite exceptional ability. His father, Giovanni Santi, was a poet and painter of no small merit at the Court of Guidobaldo, Duke of Urbino—a *Madonna and Child* (No. 751) at the National Gallery testifies to his skill; his mother, Magia Ciarla, would seem to have possessed those high qualities and that spiritual beauty with which the boy Raphael endowed his Madonnas. Both parents died when he was yet a child, his father when he was eleven and his mother when he was only eight years old. The boy was no infant prodigy, and seems to have had little or no confidence in his own powers in his youth, but he was extremely anxious to learn whenever he had the opportunity, and his achievements were in a great measure the result of laborious study and persistent effort. That he learned the essentials and the technique of his art from his father may be presumed. He was also much affected by the work of Piero della Francesca, who had been his father's guest at Urbino in 1469. The first outside influence that reached him was that of Timoteo Viti, who, after serving a five years' apprenticeship under Francia at Bologna, returned to Urbino in 1495, bringing back to his native place some of the characteristics of the art of Francia. In 1500, at the age of seventeen, Raphael went to Perugia to become the pupil and assistant of Perugino, but it is probable that he had already painted the *Vision of a Knight*, now in the National Gallery (No. 213). Another of his very early works is the small *St. Michael*, now in the Louvre (No. 1502), which he painted on the back of a chessboard for Duke Guidobaldo. To the Perugia period belongs the *Conestabile Madonna*, which passed from the Conestabile-Staffa family of Perugia to St. Petersburg in 1870 for £12,400. It is a small panel, not more than seven inches square, in the centre of which is a circular painting of the Madonna. She is characterised by a small mouth, downcast eyes, and a pensive look ; her figure is seen at half-length. Raphael's first signed and dated work is the *Sposalizio* or *Betrothal of the Virgin*, now in the Brera at Milan. It was painted in 1504 and shows that he had not yet altogether acquired a distinctive style of his own out of the various influences through which he had passed ; indeed, the picture might almost be taken for a work by his master, Perugino, from whom he had appropriated so much. In the October of 1504 Raphael went to Florence, bearing a letter of recommendation from the Duchess della Rovere to the Gonfaloniere Pietro Soderini. One of his first paintings in Florence was the superb *Madonna del Gran' Duca*, which was bought towards the end of the seventeenth century in Florence, by a dealer, for about £4! It was then the property of an old woman, who was entirely unconscious of its value. The dealer sold it to the Grand Duke of Tuscany, from whom it takes its present title. It is now one of the glories of the Pitti Palace. Some two years later Raphael painted for his friend, Lorenzo Nasi, the *Madonna del Cardellino*, as a wedding present from Nasi to his bride. The picture takes its name from the goldfinch (*cardellino*), which the youthful St. John the Baptist is depicted offering to the Infant Christ. The bird is held to be symbolical of the Divine Sacrifice from the red streaks resembling blood which are found among its feathers. This picture, like all Raphael's *Madonnas*—with the exception of the *Sistine Madonna* and the *Madonna of the Tower*—was originally painted on wood, and in an earthquake in 1547 it was broken into pieces. The fragments were, however, pieced together by Nasi's son with the utmost care, and the damage is hardly perceptible to the ordinary observer, although a close scrutiny reveals it. This is one of the most beautiful and deservedly popular of Raphael's *Madonnas*. It is now in the Uffizi Gallery.

By this time Raphael had studied Masaccio's frescoes in the Carmine, had seen the marble statues by Donatello, the terra-cottas by Luca and Andrea della Robbia, Michelangelo's colossal statue of *David* and his *Holy Family* in the Uffizi, as well as the works of Domenico Ghirlandaio and Leonardo da Vinci. He possessed a great capacity for selecting and appropriating to his own purposes the different motives of various masters, without, however, slavishly copying any one. It was at this period of his development, after learning the new methods of modelling and grouping, that he set to work on the *Madonna degli Ansidei* (Plate XVII.), now one of the finest works in our National Gallery (No. 1171). This picture was painted for the family chapel of Filippo di Simoni Ansidei, in the Church of San Fiorenzo at Perugia, an unimportant little church which may still be seen in Perugia to-day. Towards the end of the eighteenth century the picture passed into the possession of the third Duke of Marlborough, having been presented to him by his brother, Lord Robert Spencer. When it became known, in 1884, that the eighth Duke was on the point of selling his collection, an effort was made to secure the picture for the National Gallery. Sir Frederick Burton, who was then Director of the Gallery, was requested by the Treasury to value the picture privately, which he did, estimating the painting at 110,000 guineas. Mr. Gladstone, who was at that moment Chancellor of the Exchequer, offered the Duke £70,000. A special Act of Parliament was passed in 1885, and this magnificent painting became the property of the nation. It is in almost pure state and holds a high place among Raphael's masterpieces. The influence of Perugino is traceable in the faulty drawing of the legs of St. John the Baptist, but in the excellently rendered features of St. Nicholas we see that the artist will prove equal to the task of painting portraits, the branch of his art that characterised his Roman or third period. The predella, which originally formed part of the picture, remained in the possession of Lord Robert Spencer. It consisted of three panels, two of which have since, unfortunately, been lost; the third is now in the collection of the Marquess of Lansdowne at Bowood. It represents *St. John the Baptist preaching*, and is an exceedingly beautiful little work. It was exhibited at the Old Masters Exhibition at Burlington House in 1876.

Shortly after the *Ansidei Madonna* followed the *Entombment*, which is now in the Borghese Palace at Rome. It is a characteristic work, painted in 1507, and shows the laboured attempts made by Raphael to blend the elements he had absorbed from Perugino, Mantegna and Michelangelo. The composition is crowded and weak, but the picture is full of pathos and charm. About 1507 was also painted the *St. Catherine*, now in this Gallery (No. 168).

To this period also belongs the well-known picture *La Belle Jardinière*, which was purchased by Francis I. and is now in the Louvre. The Madonna is here shown seated amongst flowers and foliage on a rising slope of ground. The title is presumably derived from the "gardener's daughter" who sat as a model for the Madonna, but this is a popular supposition based on no authentic record. Before completing the blue drapery of the Madonna, Raphael, in 1508, set out for Rome, and it was finished by Ridolfo Ghirlandaio, son of Domenico Ghirlandaio.

Between 1506 and 1508 was painted the *Madonna di Sant' Antonio*, which was purchased by Mr. J. Pierpont Morgan in 1901 and is now lent by him to the National Gallery. This picture was originally painted for the Nuns of Sant' Antonio of Padua, who had a convent at Perugia. In 1677 they obtained permission to sell the picture for about £400 or £500. The Community needed the money and they imagined the picture to be of but small value; it was painted on wood, as were nearly all Raphael's Madonnas, and the five panels composing the centre picture had sundered; the colour was also beginning to flake off. It was bought by Antonio Bagazzini, a nobleman of Perugia, who undertook to substitute a copy for the original. From him it passed into the possession of the Prince Colonna, and in 1825 found a new owner in Francis I., king of the two Sicilies. It afterwards became the property of Francis II., King of Naples, in whose bedroom it hung for many years. During the Revolution of 1860 the king fled, but took the picture with him into exile in Spain, into which country he was accompanied by his *homme d'affaires*, the Duke of Ripalda. In 1867 it was shown to Sir W. Boxall, Director of the National Gallery, in Madrid, who contemplated its purchase for the Gallery. Negotiations were, however, opened with the French Government before the purchase could be effected, and Disraeli was obliged to abandon the idea. The picture, consequently, went to Paris, on offer to the Louvre for £40,000. It went through the Franco-German war packed up in a wooden case. Subsequently it was again on offer to our National Gallery for some years, after which it was exhibited in the South Kensington Museum. It was then bought in 1896 by the late Mr. Martin Colnaghi, who in turn sold it to M. Sedelmeyer of Paris, from whom Mr. Pierpont Morgan bought it for £100,000 in 1901. The predella, which had originally formed part of the picture, was sold in 1663 by the Nuns of St. Anthony to Queen Christina of Sweden. It then consisted of five panels, two of which—*St. Francis of Assisi* and *St. Anthony of Padua*—are in the Dulwich College Gallery; another, *The Agony in the Garden*, is in the possession of Mr. Burdett-Coutts; another, *Christ bearing the Cross*, is in the collection of the Earl of Plymouth, and the fifth, *Pietà*, is in the collection of Mrs. J. L. Gardiner at Fenway Court, Boston, U.S.A. The picture has been very freely restored at different times, as a result of which the lights have gone down and the shadows have come up. In its present condition it compares very unfavourably with the great *Ansidei Madonna;* indeed, it must even in its original beauty have been an inferior work to that masterpiece.

In the summer of 1508 Raphael went to Rome, where Michelangelo was at work on his ceiling painting of the Sistine Chapel, for Pope Julius II. Rivalry sprang up between the two men, but Raphael was much employed by the Pope in the decoration of the Vatican, especially in the Stanze. His first large fresco was the *Disputa del Sacramento,* in which his knowledge of composition was seen for the first time to have matured rapidly since he had worked on the *Entombment.* To the year 1511 belongs the *Parnassus,* one of his earliest and most successful Pagan compositions. In or about the year 1512 were painted the *Madonna of Foligno,* now in the Vatican, and the *Madonna of the Tower* (Plate XVIII.), now in the National Gallery (No. 2069). The latter, which has quite recently been added to the Gallery, takes its title from the small tower dimly seen in the background to the left. It has been variously known as the *Madonna with the standing Child* and the *Rogers Madonna,* was formerly in the Orleans Collection, and afterwards passed to Mr. Henry Hope, at whose sale it was bought by Samuel Rogers, the poet. At the Rogers sale it was bought by Mr. R. J. Mackintosh, and was recently presented to the National collection by a member of his family. More than a century ago the picture was described as having suffered considerably from restoration. Many parts of the picture have become flat by cleaning, and the painting of the detail lacks sharpness, while the treatment of the hands is now vague and uncertain, much of which is accounted for by the fact, already mentioned, that the picture has lost much of its original surface. There is even a certain amount of doubt among experts as to whether this canvas really is from the hand of the master. The Print Room of the British Museum contains a cartoon of this or a very similar picture, which has been variously attributed to Raphael, Brescianino, Fra Bartolommeo and Andrea del Sarto.

In 1513 the accession of Pope Leo X. increased Raphael's labour in Rome, and, on the death of Bramante in 1514, Raphael was appointed architect of St. Peter's. In the following year he was appointed Inspector of Antiquities and entrusted with the excavation of Ancient Rome. It was about this time that he painted the famous portrait of Baldassare Castiglione, which was at one time in the possession of Charles I. of England and is now in the Louvre. This picture shows us Raphael in the full maturity of his power as a portrait painter. To this period also belong his cartoons, seven of which are to-day among the greatest treasures of the British Crown. They were some years ago removed from Hampton Court to the Victoria and Albert Museum, South Kensington, where they are now among the permanent exhibits. These bold chalk drawings, lightly coloured in distemper and drawn on sheets of stout paper, were long forgotten at Arras, where Rubens discovered them, and on his sage advice they were purchased by Charles I. of England. The designs were originally made for the tapestries which were to be hung in the Sistine Chapel and were placed there in 1519. Each cartoon has been cut up, restored and rejoined; nevertheless, they show consummate power of draughtsmanship and simple grandeur of composition.

To the year 1516 probably belongs the very popular and beautiful *Madonna della Sedia*, which, although it is very considerably restored, reveals Raphael as a colourist closely akin to the Venetians. The Madonna is here a comely dark-eyed peasant woman, with little of the spiritual loveliness which characterised his earlier Madonnas. She holds her sturdy, healthy boy with human tenderness in her arms; her eyes are no longer downcast and fixed on the Divine Infant, but are turned to the spectator. She is frankly a woman and not the Mother of God. Perhaps it is this very quality of warm

PLATE XVI.—PINTURICCHIO

1454–1513

UMBRIAN SCHOOL

No. 911.—"THE RETURN OF ULYSSES TO PENELOPE"

Penelope is seated at her loom; the bow and arrows of the long absent Ulysses hang above her head. This model of female virtue and chastity, beset by a number of suitors, has been obliged to declare that she will make her choice among them when she has finished the piece of tapestry on which she is engaged. On the floor at her side a girl is winding thread on to shuttles from a ball of yarn with which the cat is playing; the centre of the composition is occupied by the suitors, and on the right Ulysses is seen entering the room on his return home after an absence of twenty years. Through the open window in the background are seen various incidents illustrating the perils of his travels.

Painted in fresco and transferred to canvas.

4 ft. 1 in. h. × 4 ft. 9½ in. w. (1·244 × 1·46).

humanity that has won for this picture an extreme popularity all over the world, which the *Madonna del Gran' Duca*—a picture of infinitely greater æsthetic value—has not evoked. Painted about two years later than the *Madonna della Sedia* and almost rivalling it in popularity is the *Sistine Madonna.* This is perhaps the only *Madonna* by Raphael originally painted on canvas. It was commissioned by the monks of the monastery of San Sisto to be placed over the High Altar of their church at Piacenza. It remained there until 1753, when it was purchased by the Elector Augustus III. of Saxony for the then enormous sum of £9000. It is one of the famous paintings taken to Paris by Napoleon, and was for a short time in the Louvre in the early years of the nineteenth century; it was, however, returned in 1814 to Dresden, where it still remains. The picture represents the Virgin in Glory holding her Infant Son for the adoration of Saints and Angels. In it Raphael has attained extraordinary dignity of pose and expression. It has been well pointed out that the Christ Child has less of innocent mirth than Raphael's other babies and more of the majesty of the Incarnate God. The sublime and mysterious beauty of the Virgin is intensified by the non-focussing of her eyes, which gaze into illimitable space and are fixed on no particular point. The lower part of the picture, including the figures of St. Sixtus and St. Barbara, has been very considerably restored.

During the last two or three years of Raphael's life a considerable number of pictures issued from his *bottega,* which were in a great measure executed by his pupils, the most important of whom were Giulio Romano, Francesco Penni and Perino del Vaga. The last painting that he is known to have worked on is the *Transfiguration,* now in St. Peter's at Rome, which was completed after his death by Giulio Romano. Raphael died suddenly, on Good Friday, April 6th, 1520, the thirty-seventh anniversary of his birth.

The *Portrait of Pope Julius II., seated in a chair* (No. 27) is a school copy of Raphael's masterpiece in the Palazzo Pitti in Florence. Another school picture at the National Gallery, to which the master's name is attached, is the *Madonna with the Infant Christ and St. John* (No. 744). It is the work of Giulio Pippi, better known as Giulio Romano (1492–1546). He was Raphael's chief assistant, and figured prominently in the master's will. To him and Gianfrancesco Penni is due the execution, after Raphael's designs, of many of the Vatican frescoes. Three years after Raphael's death, Giulio Romano went to Mantua, where he decorated Federigo Gonzaga's palace with a series of frescoes which constitute his chief claim to recognition But neither he nor any of his fellow-workers in Raphael's *bottega* had a new word to add to the language of art which fell into complete decadence in the hands of these productive epigones. The florid baroque period was close at hand.

If Leonardo da Vinci was the most profound thinker and universal genius of the Renaissance, and Raphael the greatest master of space composition and the most classically perfect student of pure beauty, Michelangelo stands alone among the masters of the world for power, grandeur of form and conception, and titanic force. Michelangelo Buonarroti (1475–1564) belonged to an old and noble, though impoverished family, and was born in March 1475 at Caprese, near Arezzo, the son of Lodovico Buonarroti, podestà of that city. Unwillingly his father gave way to the boy's early manifested inclination towards art, and apprenticed him to Domenico Ghirlandaio, who soon recognised and encouraged his pupil's rare talent. Moreover, Lorenzo de' Medici took interest in the youth and had him instructed in sculpture by Donatello's pupil, Bertoldo. Michelangelo devoted himself with zest to the study of anatomy, and acquired such complete knowledge of the human form that he soon was able to grapple with the most serious problems of the sculptor's art. After a short sojourn in Bologna, he returned to Florence, and carved a *Sleeping Cupid,* which was so near an approach to the classic style that it was sold in Rome as a genuine antique. Before the end of the century he went to Rome, where he executed the marble *Pietà*, now at St. Peter's. On his return to Florence in 1501, he carved the famous colossal figure of *David*, which was placed in the Piazza della Signoria in 1504, and removed to the Academy in 1875.

In 1504 he designed, in competition with Leonardo da Vinci, a cartoon for the decoration of the Council Hall in the Palazzo Vecchio, representing a troop of soldiers surprised whilst bathing in the Arno, an incident from the battle of Pisa. This cartoon, which is only known to us from engravings, aroused the enthusiastic praise of all his contemporaries, to whom his complete mastery of the human figure in movement was an astonishing revelation. Before the completion of this cartoon he was summoned to Rome by Julius II., and entrusted with the designing and execution of his tomb, a work upon which Michelangelo spent the best of his power, though it was destined never to be completed. First the morose and irascible master took offence at the treatment he had to suffer at the hands of one of the Pope's servants, and returned to Florence. Then, called back again, he found himself compelled to reduce the first ambitious scheme. Then the gigantic task of painting, between 1508 and 1512, the frescoes for the ceiling of the Sistine Chapel was forced upon him against his will and so delayed the work on the tomb; and, finally, Julius II. died in 1513, the year after the completion of the frescoes, and the monument was never completed. The colossal figure of *Moses* at St. Pietro in Vincoli, Rome, and the *Two Slaves*, now in the Louvre, were intended for the great tomb.

Julius II.'s successor, Leo X., wasted the master's time by making him superintend the breaking of the marble for the façade of St. Lorenzo, but commissioned from him the tombs of Giuliano and Lorenzo de' Medici, a task which occupied Michelangelo, after

Leo's death, during the pontificate of Adrian VI. and Clement VII., until 1533, when he returned definitely to Rome to paint the marvellous *Last Judgment* fresco on the altar wall of the Sistine Chapel. With Michelangelo's architectural work in Florence and Rome we are not here concerned. He died at Rome in February 1564. His body was taken to Florence in the following year, and buried in the Church of St. Croce.

Michelangelo's work as a painter must be judged entirely from his Roman frescoes in the Sistine Chapel and in the Cappella Paolina, the only extant easel pictures from his brush being a *Holy Family* in the Uffizi Gallery, and the unfinished *Entombment of our Lord* (No. 790), one of the priceless treasures of our National Gallery. The gigantic task of filling the huge ceiling of the Sistine Chapel, single-handed, only occupied the master for the incredibly short space of twenty months. The long ceiling is divided into nine panels depicting the principal scenes from the Creation of the World to the Flood, whilst the spandrils and lunettes are filled with the Prophets and Sibyls, the Brazen Serpent, Goliath, Judith, and Esther, the ancestors of Mary, and numerous figures in monochrome, which have no specific significance, save their duty as decorative adjuncts to the completeness and architectonic unity of the scheme. For sublime grandeur of conception, perfection of form and modelling, boldness of imagination, and perfect co-ordination and subordination of the component parts, the ceiling stands unrivalled among the masterpieces of pictorial art. The *Last Judgment*, on the east wall, is the most striking expression of that dæmonic power of Michelangelo's maturity, which is so aptly spoken of as his *terribilità*. The crowd of the damned is a veritable hurricane of unbridled passions, a mass of strained, wriggling bodies and limbs, struggling, fighting, and raging. Even the throng of the Blessed, on the other side, has none of the conventional calmness and serenity: it is, as it were, the taking of Heaven by storm

PLATE XVII.—RAPHAEL

(1483–1520)

UMBRIAN SCHOOL

No. 1171.—"THE VIRGIN AND CHILD ATTENDED BY ST. JOHN THE BAPTIST AND ST. NICHOLAS OF BARI" (commonly known as the "Ansidei Madonna")

The Virgin is represented seated holding the Infant Christ on an elevated throne with three steps. To the left stands St. John the Baptist, holding in his left hand a long staff terminating in a cross; on the right stands St. Nicholas of Bari, wearing his episcopal robes and mitre; he is reading from a book which he holds in his hands together with his crosier. In the foreground, at his feet, are the three golden balls, representing the three purses of gold, which are his attributes. Through the arch in the background is dimly seen a landscape which includes a small church.

Painted in oil, on thick poplar wood; arched at the top.

7 ft. 1 in. h. × 4 ft. 10½ in. w. (2·159 × 1·485).

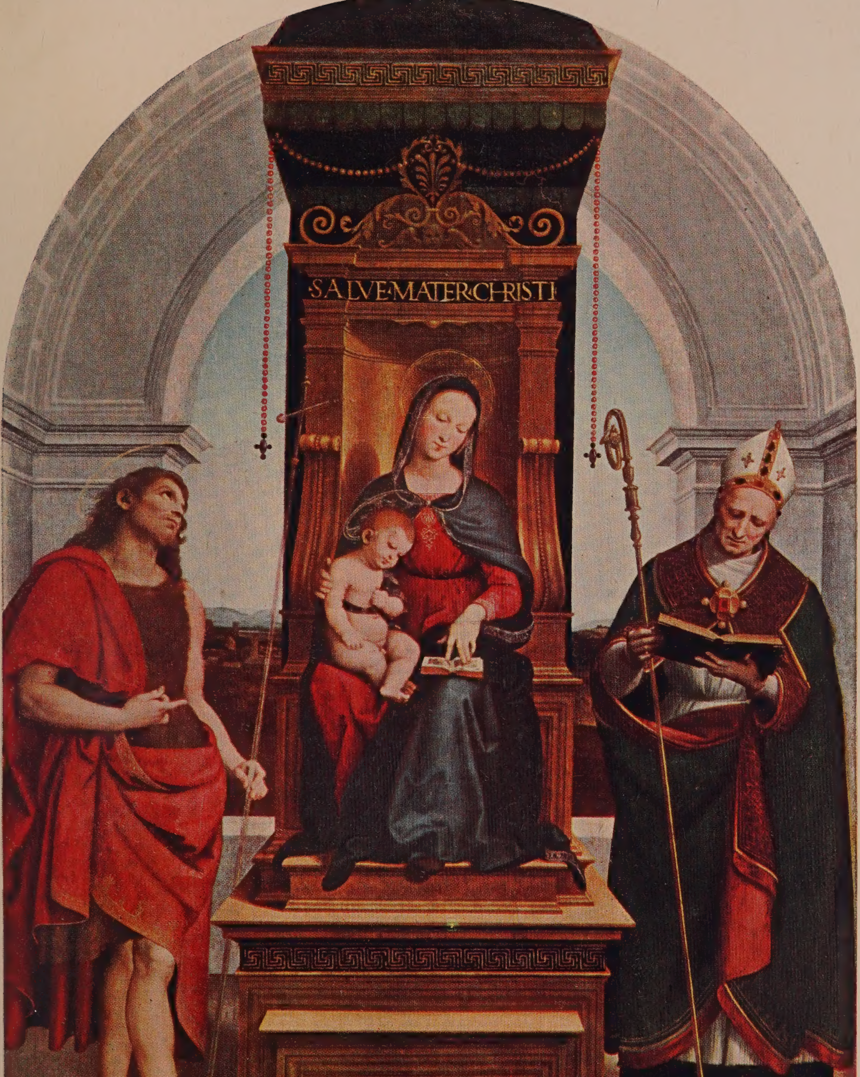

S.ALVE·MATER·CHRISTI

PLATE XVIII.—RAPHAEL

(1483–1520)

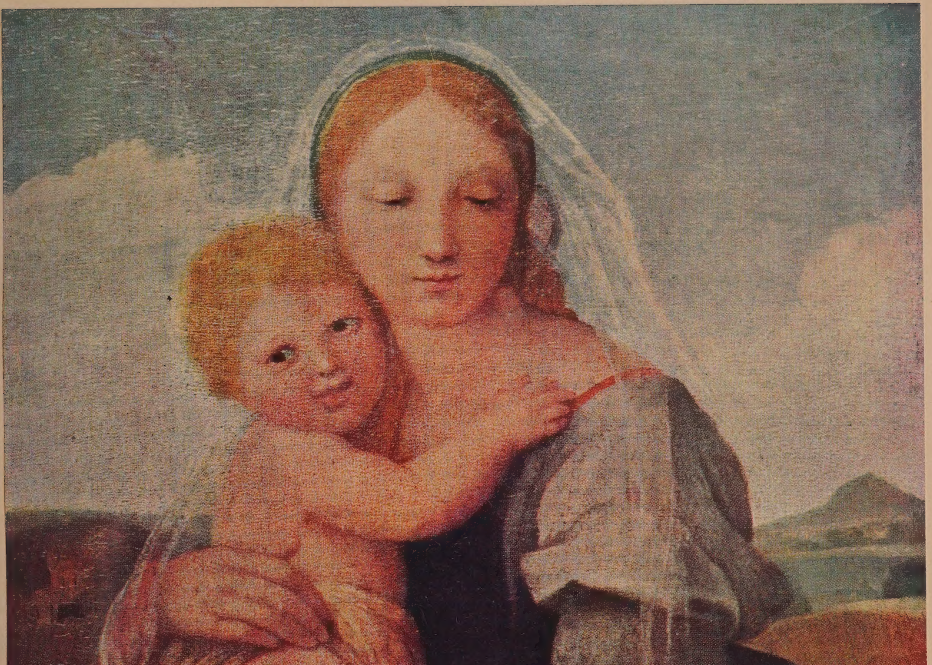
UMBRIAN SCHOOL

No. 2069.—"THE MADONNA OF THE TOWER"

The Virgin is shown seated behind a parapet; she is holding the Infant Christ with her right arm, and with her left clasps one of His little feet; her eyes are downcast. In the distance to the right is seen a mountain; on the left a tower, from which the picture takes its name.

Painted on canvas—possibly transferred from wood (?).

2 ft. 6 in. h. × 2 ft. 1 in. w. (0·762 × 0·635).



—an assault on the coveted fortress. To the same late period belong the frescoes of the *Conversion of St. Paul* and the *Martyrdom of St. Peter* in the Paolina Chapel of the Vatican.

The *Entombment* at the National Gallery, an unfinished tempera painting on panel, was bought by Mr. Robert Macpherson in Rome, in 1846, for quite an insignificant sum, darkened by age and dirt, but was recognised, when cleaned, by the German "Nazarene" Cornelius, and by other experts, as one of the master's authentic works. It was acquired for the nation from Mr. Macpherson for £2000 in 1868. Owing to its unfinished state, which in some portions exposes the "under-painting" on a green ground, the picture is of the greatest value as evidence of the master's technical method. Another unfinished picture which is catalogued under the master's name is the *Madonna and Infant Christ, St. John the Baptist and Angels* (No. 809), which was for a long time ascribed to Domenico Ghirlandaio, and is probably the work of one of that master's pupils. Certain critics are now inclined to believe that Michelangelo may at the outset of his career have begun this panel, and that some other hand worked on it at a later period. It has also been ascribed to Bugiardini and Granacci.

The example of Raphael and Michelangelo, and more particularly of the latter, who was the most commanding and compelling personality of his age, decided the direction of the current into which Florentine art was turned in the sixteenth century. Piero di Cosimo's famous pupil, Andrea del Sarto (1486–1531), owed his statuesque conception of figure composition to the study of Michelangelo's cartoon of the Battle of Pisa. Andrea d'Agnolo—such was his real name—was the son of a Florentine tailor (*sarto*), and rose to great renown for the facile technical perfection of his work and for the mellow richness of his colouring, which approached that of Correggio and the Venetians and introduced an entirely new note into the art of his native city. He has for these reasons been called "the perfect painter," but the "perfection" of his work is of a somewhat superficial nature. He is to be admired more for his dexterity than for any of the higher qualities of pictorial art. His paintings are lacking in depth of feeling and real significance. The story of Andrea's infatuation for, and fatal marriage with, the unscrupulous and extravagant Lucretia del Fede is too well known to need repetition. It was due to her that he was in constant pecuniary trouble, that he gave up the lucrative employment offered him by François I., King of France, and misappropriated the funds entrusted to him by this patron for the purchase of works of art. His most famous works are the frescoes in the entrance court, and particularly the *Madonna del Sacco* in the inner cloister, of the Church of SS. Annunziata, and the frescoes from the Life of *St. John the Baptist* in the Chiostro dello Scalzo, in Florence. His easel pictures are to be found in most of the large European galleries, but few can rival in excellence the *Portrait of a Sculptor* (No. 690) in our National Collection—a picture that in beauty of colouring rivals the achievement of the Venetians. The *Holy Family* (No. 17) is probably a School picture.

His faithful friend and fellow-student under Piero di Cosimo, the Milanese Franciabigio (1482–1535), is best known as a portrait painter and fresco decorator. Two of the frescoes in the Chiostro dello Scalzo are from his brush and are a remarkably near approach to the manner of Andrea. An excellent example of his careful, painstaking portraiture is the *Portrait of a Young Man*, with the Cross of Malta on his breast (No. 1035), in our Gallery. The picture bears the artist's highly characteristic monogram.

In the case of Jacopo Carrucci, commonly known as Jacopo da Pontormo (1494–1556), who was a portrait painter of the greatest distinction, the emulation of Michelangelo led to deplorable results, and stifled the great talent shown by this master in his earlier decorative work, of which the fresco of *Vertummus and Pomona* affords the most convincing proof—"the freshest, gayest, most appropriate mural decoration now remaining in Italy." Unfortunately the National Gallery owns none of Pontormo's by no means scarce portraits—No. 1150 is not by the master's own hand. The *Joseph and his Kindred in Egypt* (No. 1131) is an overcrowded composition in his later manner. He died in 1557, and was buried at SS. Annunziata in Florence. A coat of whitewash covers the most ambitious work of his life, the huge frescoes of *The Deluge* and *The Last Judgment* at San Lorenzo in Florence, which were completed by Angelo Bronzino, his pupil.

Angelo Bronzino (1502–1572), to whom is officially ascribed the *Portrait of a Boy* (No. 649) (Plate XIX.), is one of the lesser lights of the Tuscan School. He was born in 1502 at Monticelli near Florence and became the pupil of Jacopo da Pontormo. Indeed, the picture here illustrated was for a long time attributed to Pontormo; it is now believed by some critics to be the work of Salviati, who, like Bronzino, was a friend of Vasari, the famous biographer of Italian artists. Bronzino, who is sometimes confused with other members of the same family, witnessed the decline, and saw the first signs of the ultimate decadence of Florentine art. As Titian was but a youth when Bronzino was born, the latter artist lived during the best period of Venetian splendour and magnificence. Bronzino is to be ranked as a third-rate painter. He is included in this publication with the definite object of pointing out that although only the really great masters in Italian art demand detailed study, there were, of course, hundreds of less capable men whose pictures call for passing notice. Bronzino's best-known picture is the *Descent of Christ into Hades*, which is now in the Uffizi Gallery. He died in 1572. Five pictures, besides the portrait already referred to, bear his name at the National Gallery. The most interesting of these is the allegory of *Venus, Cupid, Folly and Time* (No. 651), which seems to be designed in a curiously square, geometrical fashion, in defiance of all the rules of composition followed by the painters of that period. It is a genuine work by Bronzino, as is also the portrait of *Piero dei Medici* (*called "il Gottoso"*) (No. 1323). The *Portrait of a Lady* (No. 650), *Cosimo I., Duke of Tuscany* (No. 704), and *A Knight of St. Stephen* (No. 670) are of doubtful origin, but are obviously by painters who belong to the Bronzino group.

The later Florentine painters, Marcello Venusti, Jacopo da Empoli and Cristofano Allori, who are all represented at the National Gallery, belong to the period of decadence, and need not here detain us. More important and highly esteemed by a past generation is the painter of the *Virgin and Child* (No. 934), Carlo Dolci (1616–1686), to whom we may concede at least great perfection of draughtsmanship and a certain refinement, though the bulk of his work suffers from sickly sentimentality and a smoothness of finish which is almost oleographic in its effect. With him the great Florentine School comes to an inglorious end.

The principal events that determined the course of development followed by the Paduan School were the visit of Giotto to this old seat of learning, where he painted the frescoes in the Arena Chapel, and Donatello's sojourn, which resulted in the erection of the glorious equestrian monument of Gattamelata. Giotto was followed by a school of fresco painters, of whom the Veronese Altichiero and Avanzi, who worked at Padua, rose to the greatest fame, and Donatello initiated the Renaissance movement, which could not fail to be given a peculiar stamp of classic erudition in the old university town and centre of humanism. Indeed, the leaning towards the antique is so pronounced in the golden period of Paduan art, that the human body, where it appears in painting, seems to be studied from some ancient relief rather than from nature; and the same classicist tendency appears in the draperies, architecture, accessories, and frequently in the subject-matter of the pictures.

PLATE XIX.—ANGELO BRONZINO

(1502–1572)

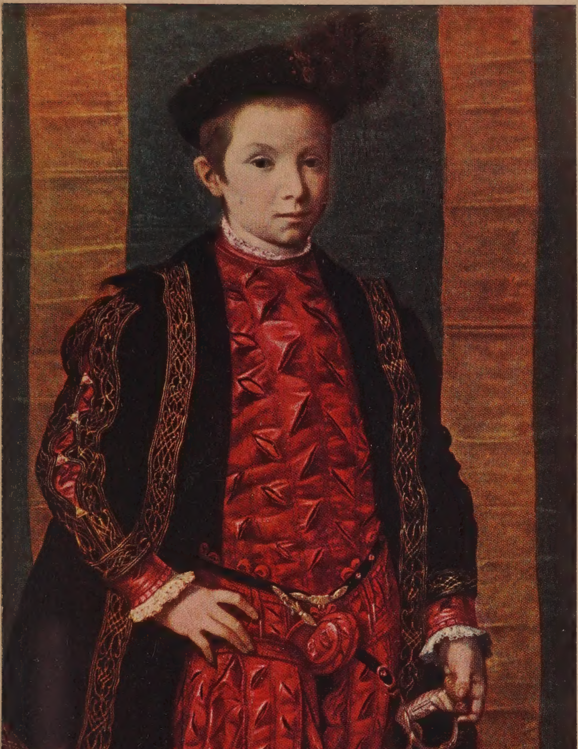
FLORENTINE SCHOOL

No. 649.—“PORTRAIT OF A BOY”

Standing, full length, life-size portrait of a boy, wearing a crimson and black dress, his left hand on the hilt of his sword. Green and gold striped curtains form the background.

Painted on wood.

4 ft. 2½ in. h. × 2 ft. w. (1·282 × 0·609).



The firm, sculpturesque, and even harsh rendering of form of the Paduans affords a striking contrast to the softness and prettiness characteristic of fifteenth-century North Italian art.

The founder of the Paduan School was Francesco Squarcione (1394–1474), who appears to have travelled extensively in Greece and in the East, and to have brought back with him a collection of antique works of plastic art upon which he based the principles of his teaching. His extant works are so excessively scarce that it is difficult to form an accurate idea of his style, although there is an altarpiece preserved in the museum at Padua which gives us some indication of the character of his work. Squarcione's importance lies in his influence upon a whole band of young painters, who flocked to his studio from all parts of Northern Italy, and were probably made well acquainted with classic models and with the spirit of ancient Greece that had gained so strong a hold upon the master. Among these pupils was the great Andrea Mantegna (1431–1506), who, born either at Vicenza or at Padua in 1431, was adopted as a boy by Squarcione, under whom he made a close study of ancient statues and reliefs.

To this early training Mantegna no doubt owed much of his love for classic models; it is, indeed, probable that he saw in Squarcione's studio copies of primitive Roman and early Tuscan paintings. There also he met Marco Zoppo and Bono of Ferrara among other students and artists of less importance.

Andrea Mantegna's earliest important work was the series of frescoes in the church of the Eremitani at Padua, some idea of which may be formed from the Arundel prints exhibited on the ground floor of the National Gallery. Another early work was the polyptych, which was painted in 1454 and is now in the Brera at Milan. The altarpiece of San Zeno, the greater part of which still remains in the Church of San Zeno in Verona, was painted about 1459. The three panels which originally formed the predella are now separated from the centre panel—one, a *Calvary,* being preserved in the Louvre, and the other two, an *Agony in the Garden* and a *Resurrection,* in the Museum at Tours. In 1459 the *Agony in the Garden,* now in the National Gallery (No. 1417, Plate XX.), was painted for Giacomo Marcello, podestà of Padua. It is signed

OPVS ANDREAE MANTEGNA

on the rocks in the centre of the picture which was bought from Lord Northbrook in 1894 for £1500. In the background is seen the city of Jerusalem, as conceived by the artist, who has included among the buildings the Tower of Nero at Rome and Donatello's bronze equestrian statue of Gattamelata at Padua, which had been erected but a few years previously. The essential features of this fine composition had their origin in a drawing of the same subject which was made by Jacopo Bellini, and which is now included in his sketch-book in the British Museum. The same drawing must also have inspired Giovanni Bellini in painting his picture of *Christ's Agony in the Garden,* which is now in the National Gallery (No. 726). The influence exerted on Mantegna by Jacopo Bellini and his two sons, Gentile and Giovanni, all of whom were then resident in Padua, had now become paramount. The friendship which had gradually ripened between the artists had also resulted in the marriage of Andrea with Nicolosia, one of Jacopo's daughters, in 1454, an event which very much displeased Squarcione. About 1459 also must have been painted the portrait of *Cardinal Lodovico Mezzarota,* now in the Berlin Gallery. The Cardinal had been the leader of the Papal forces and had gained an important victory at Metelino in 1457. From his luxurious habits he became known as "Cardinal Lucullus."

In the same year Mantegna removed to Mantua to enter upon his duties as Court painter to Lodovico Gonzaga, and remained there for the rest of his life. While there he painted for the ducal palace the *Triumph of Julius Caesar*, a series of nine paintings on paper affixed to canvas. These were purchased from the Duke of Mantua by Charles I. in 1628, and are now to be seen in Hampton Court Palace. These very fine pictures must be reckoned among the greatest art treasures of the British Crown, in spite of the reckless restoration to which they were subjected by Laguerre in the reign of William III. They measure eighty feet in length.

Between 1484–94 Mantegna was at work on the magnificent wall-paintings in the Castello at Mantua, which were completed for Duke Giovanni Francesco III., who, in 1490, married Isabella d'Este, "at the sound of whose name all the Muses rise and do reverence." By 1496 Mantegna's art had reached the highest point of its maturity, as is evidenced by the beautiful *Madonna of Victory*, which was commissioned by Francesco Gonzaga to commemorate his much-vaunted victory in 1495 at Fornovo on the Taro, and which now adorns the Long Gallery of the Louvre. A year later was painted the superb *Virgin and Child Enthroned, St. John the Baptist and the Magdalen*, which we now have in the National Gallery (No. 274). The signature on this picture, "Andreas Mantinia, C.P.F." (Civis Patavinus Fecit) has been used as an argument in favour of Mantegna's having been born at Padua, but the question is still open. The saints are noble figures, conceived in an essentially classical spirit, the beautifully formed limbs and the "vitreous" folds of the draperies bearing unassailable testimony to the authenticity of the picture. This painting was bought by the nation in 1855 for the very moderate sum of £1125, 12s. The imposing *Parnassus* and the small *Triumph of Wisdom over the Vices*, both of which are now in the Louvre, were painted in the same year. They are fine specimens of Mantegna's later work.

Mantegna had spent lavish sums on the formation of a splendid collection of works of art, and had, in consequence, undergone considerable financial difficulties, which were further increased by his obligations in founding a family chapel in the Church of Sant' Andrea in Mantua. His pecuniary difficulties necessitated the sale of this collection. From this great grief he never entirely recovered. His life's work was nearly at an end when, in 1506, he painted the *Triumph of Scipio*, now in this Gallery (No. 902). It was commissioned by Francesco Cornaro, and is a frankly Pagan representation of the reception of Cybele, the Phrygian mother of the gods, among the divinities of the city of Rome. The picture was bought from Captain Ralph Vivian in 1873. The paintings *Summer and Autumn* (No. 1125) and the *Samson and Delilah* (No. 1145) are interesting pictures of the period. The latter was painted by Mantegna, but the former cannot be accepted as an authentic work from his hand.

Mantegna's work is characterised by a whole-hearted appreciation of the antique and by a deeply-felt spiritual emotion. He painted noble and dignified figures, his draperies are essentially decorative, and his colour always harmonious, while his power of composition is everywhere apparent. He is famous not only as a painter but also as a classical scholar and as one of the very earliest engravers on copper. He died at Mantua on September 13, 1507, at the ripe age of seventy-five. His second son, Francesco, who was his pupil and assistant, is well represented in the National Gallery by the three panels of *Christ and Mary Magdalen in the Garden* (No. 639), *The Resurrection of our Lord* (No. 1106), and *The Holy Women at the Sepulchre* (No. 1381). The influence of Andrea Mantegna was considerable, and affected, in a greater or less degree, nearly all the artists of the School of Verona.

Besides the two Mantegnas, the only masters of the Paduan School represented at the National Gallery are Andrea's fellow-students at Squarcione's studio—Marco Zoppo, whom we shall find again among the Bolognese, and Gregorio Schiavone, a native of Dalmatia—hence his name "The Slavonian"—who held his master in such high esteem that he added to his signature the words "Disipuli Squarcioni" (Pupil of Squarcione), as may be seen in the altarpiece of the *Madonna and Child Enthroned, with various Saints* (No. 630). Another characteristic work of his is the *Madonna and Infant Christ* (No. 904). The Veronese Francesco Bonsignori (1455–1519) became in his later years a follower and imitator of Mantegna, and should therefore find a place in the Mantegnesque circle; but the fine *Portrait of a Venetian Senator* (No. 736), an important signed picture, belongs to his earlier Venetian period.

The "family tree" of the Schools of Ferrara and Bologna is rooted in Paduan soil, in the School of Squarcione, where Cosimo Tura (about 1420–1495), the first important Ferrarese master, formed his style. Tura was born at Ferrara and spent his life in the service of the Dukes of that city. From his master, Squarcione, he acquired all the characteristics of his art, which may be studied at our Gallery in *The Madonna and Child Enthroned* (No. 772), *St. Jerome in the Wilderness* (No. 773), and *The Virgin Mary* (No. 905). These characteristics are a certain acerb harshness of modelling and colour, great firmness of design, combined with utter disregard of pleasing prettiness, and an abundance of rich decorative detail, garlands, architectural decoration, and so forth.

Francesco del Cossa (about 1430–1480) was born at Ferrara, and derived the Squarcionesque character of his art either from the Paduan master direct or through the teaching of Tura, with whom he has much in common, though his painting is more severe and less tortuous and crowded with detail. Like Tura, he was employed in the fresco decoration of the Schifanoia Palace in Ferrara, but in 1471 he went to Bologna, where he spent the rest of his life and where his principal works are still to be found. The *St. Hyacinth* (No. 597), with Christ in glory above, surrounded by angels bearing the instruments of the Passion, was formerly attributed to Marco Zoppo, another Tura pupil, but is now generally admitted to be by Cossa. The treatment of the landscape background is particularly characteristic of the Ferrarese School. Piero dei Franceschi's short sojourn at Ferrara left its mark upon Cossa's style. Two of the minor masters of the same period, whom we shall meet again among the followers of Pisanello, are represented at the National Gallery in the persons of Squarcione's pupil, Bono da Ferrara, and Pisanello's follower, Giovanni Oriolo, whose *Portrait of Leonello d'Este* (No. 770) is his only known work.

Considerable confusion, partly due to a mistake of Vasari's, has arisen as to the personalities of Ercole de' Roberti Grandi (about 1430–1496) and Ercole di Giulio Cesare Grandi (about 1465–1531), the earlier painter's kinsman and pupil. The former had received his training at Padua and under Tura; he probably assisted in the painting of the Schifanoia frescoes, and afterwards worked at Bologna. He was a keen observer of character and movement, which he expressed in very realistic fashion, as may be seen in *The Israelites gathering Manna* (No. 1217), and, to a lesser degree, in the diptych of *The Adoration of the Shepherds* (No. 1411). *The Last Supper* (No. 1127) is not generally accepted as his own. The younger Ercole, to whom Vasari ascribed Roberti's works, and who is represented at our Gallery by a *Madonna and Child with Saints* (No. 1119), and, with less certainty, by the overworked *Conversion of St. Paul* (No. 73), was a painter of much grace and refinement, who also found employment under the ruling family of Ferrara.

The gradual decline in the rugged strength that marked the beginnings of the Ferrarese School is exemplified in Lorenzo Costa (1460–1535), who studied under Cossa and Ercole Roberti, and links the art of his native city to that of Bologna, where he worked from 1483 to the time of the expulsion of the Bentivogli family in 1507. From 1509 to his death in 1535 he worked for the Gonzaga family at Mantua. He became the first direct master of Francia, by whom he himself was afterwards influenced. A pleasing colourist and charming painter of landscape, his striving after grace led him to the loss of substantiality and plastic life. Frequently his figures seem to be devoid of weight, and his draperies do not indicate the forms which they enclose. The National Gallery owns a large signed altarpiece from his brush, *The Madonna and Child Enthroned, with Angels* (No. 629), and the recently bequeathed portrait of *Battista Fiera of Mantua* (No. 2083). His prolific pupil, Dosso Dossi (1479–1542), who figures at our Gallery in two examples, is a typical painter of the decline. Mazzolino (about 1478–1528), a painter who by various authorities is held to have received his schooling under Roberti, Costa, Dossi, and Pannetti, and of whose art the Gallery owns four small pieces, has at least the saving grace of rich, sumptuous colouring, the effect of which is heightened by the introduction of gold touches for the high lights on the draperies. With Tisio, better known as Garofalo, and Ortolano the all-pervading influence of Raphael permeates the foundations of an art that in its early stages was distinctly Ferrarese, and the School loses its local character.

The School of Bologna may be considered as an offshoot of the Ferrarese School, though the earliest master of that city, whose work figures at the Gallery, Lippo di Dalmasio, the painter of the *Madonna and Child* (No. 752), was trained on Bolognese soil. He was active from 1376–1410, and enjoyed a great vogue as a painter of devotional pictures, though few of his works have come down to us. More than half a century elapses before we meet the next figure of importance in Bolognese art in Marco Zoppo, who was one of Squarcione's numerous pupils and was influenced by Cosimo Tura. His works, especially those on a large scale, have the unattractive harshness and dryness of the majority of the Squarcionesques, only in an intensified degree. He is less forbidding in his smaller paintings, of which our collection owns one in No. 590, a *Pietà*.

The greatest and most famous of all Bolognese painters, Francesco Francia (1450–1517), or, to give him his full name, Francesco di Marco di Giacomo Raibolini, was born at Bologna in 1450. He seems to have been particularly skilled, while still quite a young man, as an engraver in niello, a die-sinker and medallist. These various accomplishments as a craftsman are revealed in his pictures, and rendered him eminently qualified for the post he occupied as Master of the Mint of Bologna. It was this position, no doubt, which caused him in later years to include the words "aurifex" or "aurifaber" ("goldsmith" or "goldworker,") in his usual signature. His practice of demonstrating the versatility of his talent in signing his more important altarpieces with the addition of the word "aurifex" was, however, not a new occurrence in Italian painting. Andrea Orcagna, more than two hundred years previously, had signed himself "Andreas Pictor" and "Andreas Sculptor," as the fancy took him. Attempts have, moreover, been made to show that Francia signed himself "Francia Pictor" on his metal-work.

The fifteenth-century school of painting in Bologna may be said to have entered upon its period of Renaissance in the year 1470, when Francesco Cossa came from Ferrara to Bologna. The arrival of Cossa seems to have awakened in Francia, who was then twenty years of age, only a perfunctory interest in the painter's craft. It was apparently not until 1483, the year that Lorenzo Costa removed from Ferrara to Bologna, that Francia, who had learnt the elements of drawing from a goldsmith, seriously applied himself to painting. The great Bolognese artist must, therefore, have been nearly thirty-five years of age when he first set himself under Lorenzo Costa's influence to paint a picture. Although Francia may be considered the typical Renaissance painter in Bologna, his works show a strong affinity with

PLATE XX.—ANDREA MANTEGNA

(1431–1506)

SCHOOL OF PADUA

No. 1417.—"THE AGONY IN THE GARDEN"

The Christ is kneeling in prayer on a slope in the midst of a rocky landscape. Above are five angels, bearing the instruments of the Passion. Below, the three disciples are sleeping by the side of the brook Cedron, in which two egrets are wading. On a withered tree to the right a cormorant is sitting, and rabbits are playing in the foreground. In the background is the city of Jerusalem; from one of the gates a procession of soldiers, led by Judas, is descending the road.

Painted on wood.

2 ft. h. × 2 ft. $7\frac{1}{2}$ in. w. (0·624 × 0·799).

PLATE XXI.—FRANCESCO FRANCIA

(1450–1517)

SCHOOL OF BOLOGNA

No. 180.—"THE VIRGIN AND TWO ANGELS WEEPING OVER THE DEAD BODY OF CHRIST"

The Dead Body of the Christ lies across the knees of His Mother. An Angel tenderly supports the Head; another Angel with clasped, upraised hands gazes reverently at the wounded feet.

Painted on wood, a lunette, or segment-shaped picture.

3 ft. 2 in. h. × 6 ft. w. (0·964 × 1·828).

the Umbrians, more especially with Perugino, who paid a very short visit to that city, on which occasion the two masters may have met. Francia's colour-scheme is, however, based on the Ferrarese tradition, while his tendency to exaggeration of pose is obviously derived from Umbrian influence. Francia's art may be seen to great advantage in his native city, one of his finest works being the Bentivoglio altarpiece in the Chapel of the Bentivoglio family in the Church of S. Giacomo Maggiore in Bologna. This was painted in 1499, eleven years earlier than the Buonvisi altarpiece, now in the National Gallery (Nos. 179, 180, Plate XXI.). To the year 1500 belongs the well-known Calcina altarpiece, which is now in the Hermitage at St. Petersburg. It was painted for the Canon Lodovico de Calcina for the Church of San Petronio at Bologna. Captivating and deeply religious pictures from Francia's hand may be seen in most of the principal continental galleries. Among them must be mentioned the fine *Madonna of the Rose Trellis* at Munich, which is undoubtedly one of his best and sweetest works. But the National Gallery possesses his *chef-d'œuvre* in the Buonvisi altarpiece, already mentioned. *The Virgin with the Infant Christ and St. Anne Enthroned, surrounded by Saints* is a late work, having been painted in 1510, three years after the expulsion from Bologna of the Bentivogli, Francia's patrons. It was originally painted on panel, but has been transferred to canvas. The lunette *The Virgin and two Angels weeping over the dead Body of Christ* (No. 180, Plate XXI.) formed part of the original altarpiece. Fortunately the chance discovery of a document has recently revealed the circumstances under which the picture was commissioned. In 1510 Benedetto Buonvisi, the son of Lorenzo Buonvisi, made his will and founded a chapel in the Church of San Frediano at Lucca for the welfare of the souls of the Buonvisi family, directing that the same should be dedicated to St. Anne. He also referred in his will to his brother Paolo, who eventually succeeded to his property. The picture was commissioned at the same time for the decoration of the chapel. The three saints represented in the altarpiece are the patron saints of the three Buonvisi—St. Lawrence, with his gridiron, St. Benedict, in Benedictine habit, and St. Paul, with a sword. Nor is the introduction of St. Sebastian without special significance. In the same year the town of Lucca had been scourged by the plague, against which terrible affliction St. Sebastian was one of the three plague saints invoked. The metallic treatment of the scroll of St. John the Baptist is highly significant of this goldsmith-painter.

The artist's favourite signature

“FRANCIA . AURIFEX . BONONIĒSIS . P.”

is seen in gold letters on the throne at the foot of the Virgin. St. Anne, the mother of the Virgin, is distinguished by her greater age and the veil which covers her neck. The lunette, or moon-shaped upper part of the picture, which we illustrate, remains on panel. It is one of the noblest representations of the dead Christ in the whole range of Italian art; the grief expressed in the faces of the mourning Madonna and the two angels is infinitely touching in its restraint. There is no attempt at that exaggerated sentiment which, a century later, developed into an almost grotesque and painful realism. The figure of the dead Saviour is peculiarly dignified and beautiful. The colours are rich, deep and vibrant. The picture was purchased for the National Gallery in 1841 for the exceedingly moderate sum of £3500. It had passed from the Buonvisi family into the possession of the Duke of Lucca, and was brought to England in 1840 with other pictures from his collection. It then became the property of Mr. E. G. Flight, who sold it to the Gallery in the following year. There is one more picture by Francia in the Gallery, a *Virgin* *and Child, with two Saints* (No. 638). It is an authentic, but not very interesting panel.

There is no important artist whose pictures are easier to recognise than Francia's. He had certain very definite characteristics, one being his fondness for painting ecclesiastical vestments, processional crosses, rich ornaments, gorgeous jewellery and musical instruments. He seems to have been reluctant to paint the human ear, which is very seldom seen in his pictures, and his curious habit of painting hands without knuckles is well known. Moreover, his draperies, like those seen in Lorenzo Costa's pictures, are apt to trail upon the ground in meaningless fashion, and more often conceal the form than reveal its beautiful lines. Another fault which he shares with Costa is the lack of weight in his figures, which seem to float rather than to stand firmly upon the ground. He painted, almost exclusively, religious pictures of a deep and intense pathos, but he is also known to have painted a few portraits. Mr. George Salting has lent to the Gallery the *Portrait of Bartolommeo Bianchini* by Francia, which is an interesting example of his power in this branch of his art. Francia's influence was very widespread ; his pupils are said to have numbered as many as two hundred at a time. His most important pupils were Timoteo Viti and Marcantonio Raimondi. The former, whose pictures are rare, worked as an apprentice under Francia from 1490 to 1495, when he returned to Urbino, taking back with him some of his master's characteristics, with which he in turn influenced Raphael. The relatively inferior pictures which we sometimes meet with bearing the name of Francesco Francia are often the work of his son, Giacomo. Francia died on January 5, 1517, in his native city of Bologna, where his entire life had been passed.

PISANELLO

In Verona, which in the fourteenth century had a flourishing school of Giottesque fresco-painters, at whose head stood Altichiero da Zevio and Jacopo d'Avanzi, the Renaissance movement found its first expression in the art of the great painter and medallist Pisanello (1397–1455). He was born in 1397, the date of his birth and the fact that his Christian name was Antonio, and not Vittore, having been but recently ascertained. His father was a Pisan, as his name denotes, and his mother a Veronese. He must have been influenced by the paintings of Altichiero da Zevio and Jacopo d'Avanzi, as well as by the other artists and miniature painters working in Verona in the first quarter of the fifteenth century. About 1421 he was engaged with Gentile da Fabriano in painting the frescoes in the Grand Council Hall of the Ducal palace in Venice; nothing, however, remains of these paintings, which were renovated by Gentile Bellini in 1474. Unfortunately we have no picture by Gentile da Fabriano in the National Gallery to compare with the work of his fellow-artist, Pisanello, who is exceptionally well represented.

From 1424 to 1428 Pisanello painted a fresco of the *Annunciation* in the Church of S. Fermo Maggiore in Verona, of which but little remains. The *Vision of St. Eustace* (No. 1436), probably painted about 1435, is the earlier of the two pictures we possess in our national collection. The Saint, seated on a richly caparisoned horse, is suddenly confronted with a vision of the Christ on the Cross between the horns of a stag. The background represents a great variety of landscape, and more than a score of animals and birds are introduced into the picture. Many drawings of animals, evidently studies for this picture, by Pisanello are still in existence. This small panel was bought in 1895 for £3000 from Lord Ashburnham. The picture was at one time attributed to Dürer and has also been ascribed to Jean Fouquet, but ever since it passed into the Gallery has been rightly assigned to Pisanello. From about 1435 dates the *St. George mounting for the Fight*, a large fresco painting on the outer arch of the Pellegrini Chapel in the Church of Sant' Anastasia in Verona, but only a comparatively small part of the fresco now remains. Pisanello travelled extensively through Italy, and in 1432 visited Rome. From 1438 until early in 1443 he was absent from Verona, having been in Mantua in 1439 and in Venice in 1442. On the invitation of Leonello d'Este he went to Ferrara in 1444. Records also exist of his artistic achievements at Rimini and at Pavia, but no trace of his work there remains.

To-day the art of Pisanello can only be studied in the four small easel pictures which are preserved at Bergamo, in the National Gallery and in the Louvre. The portrait in the Bergamo Gallery is of Leonello d'Este, for whom Pisanello also made a portrait medal, a cast of which is inserted in the frame of the *St. Anthony and St. George* (No. 776, Plate XXII.). This remarkable panel, which was presented by Lady Eastlake in 1867, is one of the greatest treasures of the Gallery and is fully authenticated by a fanciful and characteristic signature. In it Pisanello is seen to be profoundly influenced by the traditions of chivalry and thoroughly imbued with the spirit of fifteenth-century mundane realism and knightly pride. Here again, also, his love of animals and his remarkable ability in portraying them is evident. The embossed and gilded accoutrements of St. George and his horse are highly decorative. Notice how very different is Pisanello's treatment of his saints to the idealistic and pious representation of them in the paintings of his contemporaries. Compare, for instance, the figure of St. Anthony with the St. Anthony in Filippo Lippi's picture (No. 667, Plate IV.). The fourth of Pisanello's pictures which remains to us is the *Ginevra d'Este* in the Louvre (No. 1422*a*), but it is not officially so described in that Museum.

Pisanello, besides being a painter of considerable merit, was the first and the greatest of all Italian medallists, a branch of his art which has not received as much serious study as it deserves. Some of his medals are in the British Museum. It is curious to note that he signed his medals invariably with the words "OPUS PISANI

PICTORIS," as though he wished to accentuate the fact that he was painter in the first place.

PISANELLO'S PUPILS

The inscription on the *St. Jerome in the Desert* (No. 771) by Bono da Ferrara informs us that he was a pupil of Pisanello, and the picture itself bears testimony to the fact. Bono seems also to have been a fellow-pupil of Andrea Mantegna's in the studio of Francesco Squarcione in Padua. Another of Pisanello's pupils was Giovanni Oriolo, who is represented in the National Gallery by his only extant picture, a *Portrait of Leonello d'Este* (No. 770), the patron of Pisanello at Ferrara. Stefano da Zevio was apparently also a pupil. The influence of Pisanello filtered through to Liberale da Verona and other sixteenth-century Veronese painters. But Liberale (1451–1536), who began as a miniaturist and illuminator, and worked as such in the Benedictine Monastery of Mont' Oliveto, and returned to Verona about 1477, drew much of his inspiration in later life from Mantegna and the Bellini, as did, indeed, the majority of the late fifteenth and early sixteenth century Veronese painters. *The Virgin and Child, attended by Angels* (No. 1134) is undoubtedly the work of Liberale's brush, as is also the delightful panel of the *Death of Dido* (No. 1336), although the catalogue of the National Gallery refers to this picture merely as "ascribed to Liberale da Verona." Liberale's best pupil, Francesco Carato, is unfortunately not represented in our Gallery; but No. 749, *Portraits of the Giusti Family of Verona,* is the predella of a large altarpiece by one of Liberale's less distinguished pupils, Niccolò Giolfino (1476–1555).

More decided in their adoption of the Mantegnesque conception of art were Domenico Morone (1442–15 . .), and his followers, of whom his son, Francesco Morone (1473–1529), was the most distinguished. Still, Domenico retained the love of splendid pageantry and rich apparel so characteristic of Veronese art from the days of Altichiero. Many of his works have perished, but the two *Scenes* *at a Tournament* (Nos. 1211, 1212) are sufficiently closely related to his authenticated work to be accepted without hesitation. Francesco Morone, like his father and first master, was strongly influenced by Mantegna and the Bellini. Most of his carefully finished and majestically dignified works have been preserved at Verona; but the National Gallery owns his *Madonna and Child* (No. 285), which was formerly attributed to Francesco's fellow-pupil, Girolamo dai Libri (1474–1556), so called from his father's and his own occupation as illuminators of books and miniaturists. That Domenico's personality as a teacher must have been very strong may be gathered from the fact that his pupils, among whom must also be counted Paolo Morando (Il Cavazzola, 1486–1522) and Michele da Verona (14 . .–1525), continued his tradition practically unswayed by the new powerful current of the great Venetian School. All these masters figure at our Gallery—Girolamo dai Libri, with the *Madonna, Infant Christ, and St. Anne* (No. 748), Cavazzola, with *St. Roch with the Angel* (No. 735) and the *Madonna and Child, with St. John and an Angel* (No. 777), and Michele, with *The Meeting of Coriolanus with Volumnia and Veturia* (No. 1214). The greatest of all the Veronese, Paolo Cagliari, belongs to the art of Venice, of which School he is one of the chief glories. The *St. Helena* (No. 1041), which is officially ascribed to him, is really by Battista Zelotti (1532?–1592), who was a pupil of Paolo Farinati (1522–1606), and of Antonio Badile (1517–1560), the master of Paolo Veronese.

CORREGGIO

We need not here dwell upon the work of a few minor painters of the North Italian Schools, whose works figure upon the walls of our Gallery, such as the Cremonese Francesco Tacconi, Altobello Melone, and Boccaccio Boccaccino, nor of Martino Piazzo, of Lido, nor of Lodovico of Parma, capable painters all, who followed the traditions of their masters without expressing any very marked individuality. The first commanding figure of the School of

Parma and Modena is Antonio Allegri da Correggio (1494–1534), commonly known as Correggio, from his birthplace, a small town near Modena. He was the son of a cloth merchant named Pellegrino, but we know very little about his youth. He is said to have first studied painting under Antonio Bartolotti, a local artist of little importance. The first serious influence in his career was that of Francesco Bianchi, an artist of whom very little is known and whose extant works are rare, although his art may be studied at Modena and in the *Allegorical Subject* in the Wallace collection. An altarpiece in the Louvre is wrongly attributed to Bianchi. In his early youth Correggio undoubtedly also came within the influence of the Ferrarese and Paduan Schools and studied the art of Andrea Mantegna. In 1514 he was commissioned by the Minorite Friars of Correggio to paint an altarpiece for their church. This picture is now in the Dresden Gallery (No. 150). It represents the *Virgin and Child Enthroned, with St. Francis, St. Anthony of Padua, St. John the Baptist, and St. Catherine of Alexandria.* Another early work by Correggio is the *Holy Family with St. James*, now at Hampton Court (No. 431). This was probably painted previous to his arrival in Parma in 1518, by which date his fame as an artist was rapidly increasing. Between 1520 and 1524 he was at work on the decoration of the cupola of the Church of St. John the Evangelist of that city, the subject being the *Glory of our Lord witnessed by the Apostles and Angels.* He painted the Apostles practically nude and in curiously undignified attitudes, while the angels are represented as frolicking in a very mundane manner. The whole composition lacks dignity and solemnity, but it is impossible to deny its power and the excellence of the foreshortening. It is, perhaps, the most remarkable example of foreshortening in the whole range of art. The monks were very much displeased with the painting and seriously considered its effacement. It was, however, enthusiastically admired by Titian, when he visited Parma a few years later,

PLATE XXII.—PISANELLO

(1397–1455)

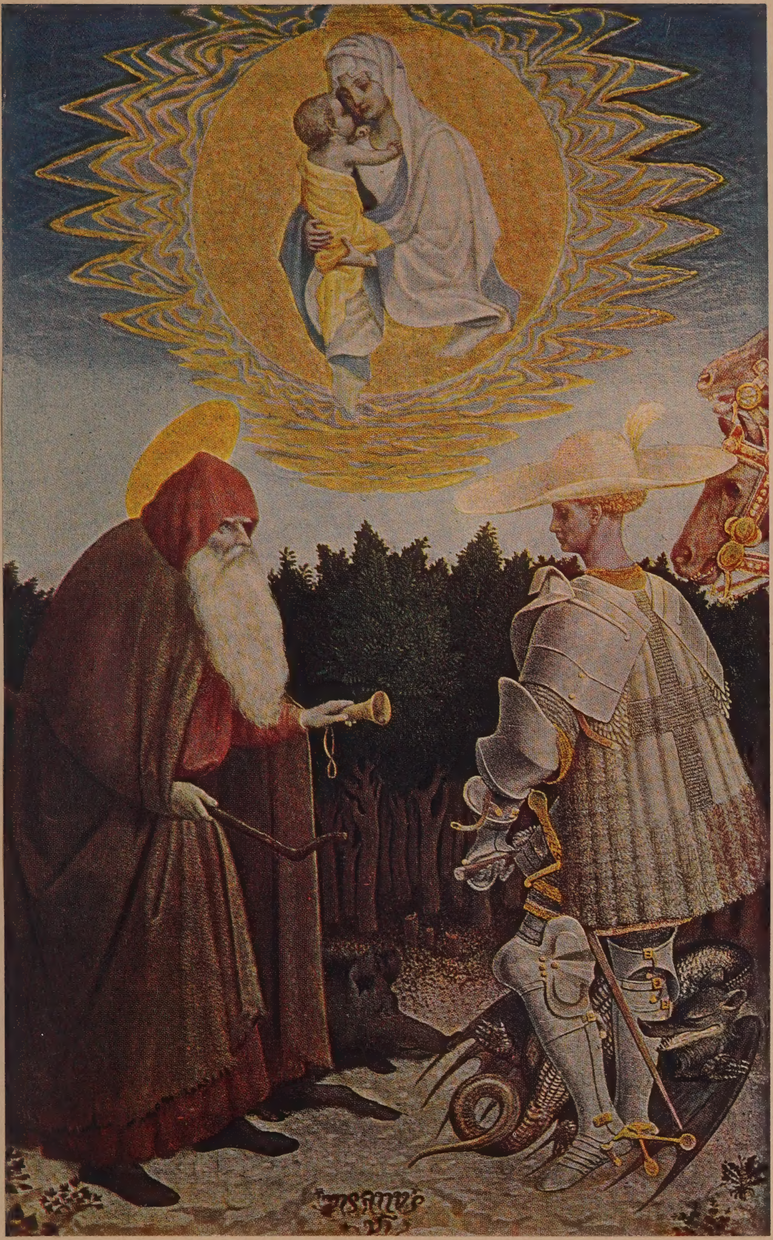
SCHOOL OF VERONA

No. 776.—"ST. ANTHONY AND ST. GEORGE"

To the left stands St. Anthony with his staff and bell; at his feet is his wild boar. On the right stands St. George, wearing a large wide-rimmed hat; behind him are two horses' heads. In the upper part of the picture the Virgin and Child appear in a mandorla.

Painted in tempera on wood.

1 ft. 6 in. h. × 11$\frac{1}{2}$ in. w. (0·456 × 0·292).


PISANVS
PI

and his opinion considerably enhanced the reputation of the painting. Between 1526 and 1530 Correggio was also commissioned to decorate the dome of the Cathedral of Parma, which he painted with an *Assumption of the Virgin.* This great fresco he left partially unfinished. It is a work of immense power, but, like the frescoes in the Church of St. John the Evangelist, in questionable taste, being entirely devoid of all religious feeling or reverence. Previous to this Correggio had painted one of his most famous pictures, the *Madonna with St. Jerome and St. Mary Magdalen,* which is generally known as *Il Giorno,* and is now in the Parma Gallery. That Gallery also contains the *Madonna della Scodella* and the *Martyrdom of St. Placidus and St. Flavia.* All three pictures are brilliantly painted and are fine examples of Correggio's wonderful dexterity in the treatment of light and shade. The Dresden Gallery possesses some of Correggio's very highest work. *La Notte* (No. 152), which was painted about 1529–30, is perhaps his masterpiece. It represents the *Nativity;* the Virgin kneels in the centre of the picture, holding the Infant Christ in her arms over the straw-filled manger. As she bends over Him in ecstasy, the light which radiates from the Divine Child illuminates her face with a soft suffused glow, and lights up the surrounding figures. St. Joseph, on the right, is occupied with the ass, while to the left two shepherds and a maid are looking on, dazzled by the "Light of the World." Above is a group of angels. The picture is exceedingly beautiful in conception as in treatment. The Dresden Gallery also contains, among other of Correggio's paintings, the fine early work, the *Madonna with St. Francis* (No. 150), the later *Madonna with St. Sebastian* (No. 151), and the magnificent *Madonna with St. George* (No. 153) of 1531.

THE "VIERGE AU PANIER"

The National Gallery possesses three of Correggio's paintings. *The Holy Family* (No. 23), known also as the *Vierge au Panier,* is an exquisite little painting, essentially characteristic of Correggio in its carefully modulated lighting. It represents the Virgin with the Infant Christ seated on her lap ; in the background St. Joseph is working as a carpenter. On the ground, to the left, is the small basket from which the picture derives its alternative title. This picture was formerly in the Royal collection at Madrid ; after passing through various hands it was brought to England in 1813 by Mr. Buchanan, and was purchased for the Gallery in 1825 for £3800.

The *Ecce Homo* or *Christ Presented by Pilate to the People* (No. 15) is one of Correggio's earlier works. The greater part of the picture is occupied with the figure of the Christ. Behind Him, to the left, is Pilate, and in the foreground the Virgin is swooning in the arms of one of the Maries. To the right can be seen the head of a Roman soldier. The picture was formerly in the possession of the Counts Prati at Parma, and afterwards passed into the Colonna collection at Rome. It was eventually purchased from the Marquess of Londonderry in 1834, together with the *Mercury Instructing Cupid in the Presence of Venus* (No. 10) for the sum of £11,550.

The latter picture (Plate XXII.) is the finest of the three paintings we possess by Correggio, and one of his best classical works. It was originally in the collection of the Duke of Mantua, and was sold by him, through the agency of Nys, to Charles I. of England in 1628. After the beheading of the King, the picture passed into the collection of the Duke of Alva in Spain, and was sold by him to Emmanuel Godoy, Prince of Peace. On the occupation of Madrid by the French in 1808 it was seized by Murat, afterwards King of Naples, and thus, after a lapse of two centuries, returned to Italy. It was subsequently bought by the Marquess of Londonderry and sold by him, as we have already stated, to the Gallery in 1834. The picture is considered one of Correggio's masterpieces, and ranks with his famous *Jupiter and Antiope* in the Louvre (No. 1118).

Correggio had married in 1520 Girolama, daughter of one of the esquires of the Duke of Mantua. After her death in 1530 he left

Parma and returned to his native town, where he spent the few remaining years of his life. He died on March 5, 1534, at the age of forty. He had one son, Pomponio, who became a painter, but who inherited none of his father's talent.

CORREGGIO'S INFLUENCE

Correggio, although a very great painter, did not exercise a beneficial influence on his followers, who were apt to exaggerate his graceful attitudes without possessing any of his genius. His only pupil who is of any account was Francesco Maria Mazzola, commonly called Parmigiano or Parmigianino (1504–1540), who is represented in the Gallery by *The Vision of St. Jerome* (No. 33), and who imitated his master's style so successfully that his pictures were not infrequently ascribed to Allegri. Correggio occupies a unique position in Italian art. He differed widely from his great predecessors, Leonardo da Vinci and Raphael, as also from his Venetian contemporaries, the Bellini and Giorgione. He possessed an extraordinarily vivid sense of physical beauty, and was able to endow his figures with a vitality and joyousness that are astounding. He was also essentially a master of chiaroscuro. His drawing is sometimes faulty and his grace is apt to degenerate into affectation, but he has always been considered and will remain one of the greatest of Italian painters.

The only other Parmese painters at our Gallery are Parmigiano's father, Filippo Mazzola (14— ?–1505), a not particularly distinguished member of a family of artists, though decidedly superior to his brothers Michele and Pierilario ; and Lelio Orsi (1511–1586), who worked at Reggio, Rome, and Novellara, and was influenced first by Correggio, and later by Michelangelo, as may be gathered from *The Walk to Emmaus* (No 1466).

Before turning our attention to the great School of Venice, which, save for the influence of Squarcione, is so self-contained that its rise and decline may be considered almost to form an independent chapter in the history of art, though the spell of Venetian colour subjugated many a master brought up in a different artistic atmosphere—before turning to the lagoons, we must devote a few remarks to the formerly highly esteemed, but now deservedly neglected, schools of the decadence which followed the supreme achievement of Michelangelo, Raphael, and Correggio. Venice always excepted, the art of Italy in the late sixteenth and early seventeenth centuries ceased to a large extent to follow local traditions, and showed the same characteristics, the same elements of decay from the North down to Calabria, though the more distinctive movements of the "mannerists," the "eclectics," and the "naturalists" or "tenebrists" had their headquarters in Rome, Bologna, and Naples respectively. It was a period of enormous productivity and of astounding technical accomplishment, but at the same time of shallowness, soulless formalism, and sensuality. A whole army of painters were engaged in trying to cater for a depraved taste that had lost the perception of what is really great and lasting and beautiful in art, and was impressed by merely superficial qualities, by stereotyped attitudes and forms that had become altogether meaningless and only served as an excuse for the display of virtuosity. Fortunately our National Gallery is not, like so many of the great Continental collections, overweighted with the productions of a period the energetic activity of which was in inverse ratio to the significance of its achievement. None of these pictures are reproduced among our plates.

THE MANNERISTS

Upon the mannerists, of whom the gossipy Arentine biographer. Giorgio Vasari, is perhaps the most typical representative, little space has been wasted upon the walls of our collection. Of their number is the Mantuan, Rinaldo Mantovano, a pupil of Giulio Romano, who died at an early age, after having left as his chief

PLATE XXIII.—CORREGGIO

(1494–1534)

SCHOOL OF PARMA

No. 10.—"MERCURY INSTRUCTING CUPID IN THE PRESENCE OF VENUS"

Mercury, seated on a bank and wearing only his winged cap and sandals, is teaching the little Cupid, who is standing by his side, to read. Venus, who is holding Cupid's bow in her left hand, is looking on with amusement. The background is of dark foliage.

Painted in oil on canvas.

5 ft. 1 in. h. × 3 ft. w. (1·54 × 0·91).

PLATE XXIV.—ANTONELLO DA MESSINA

(1444–1493)

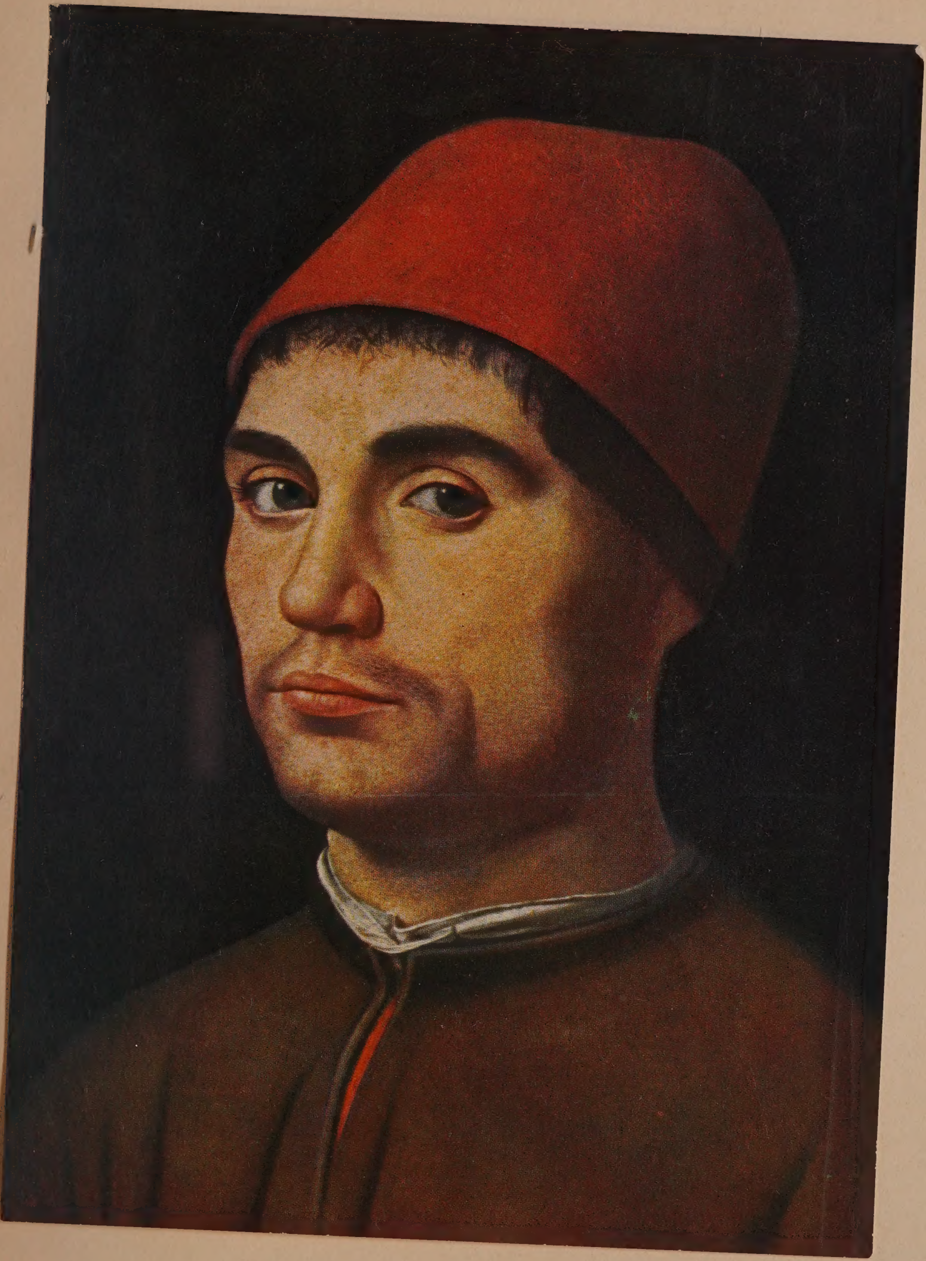
VENETIAN SCHOOL

No. 1141.—"PORTRAIT OF A YOUNG MAN" (Supposed to be the Painter himself)

A bust portrait of a young man, wearing a red cap and a brown doublet ; above the collar is visible the edge of a linen undergarment. The hair is short and the face shaven.

Painted on panel.

1 ft. 1¾ in. h. × 10 in. w. (0·348 × 0·253).



work the frescoes in the Palazzo del Tè at Mantua; and the Urbinate, Federigo Baroccio (1528–1612). Baroccio received his first training at Urbino, and then devoted himself to the study of Titian's work at Pesaro and of Raphael's at Rome. He was also well acquainted with the art of Correggio. Combining the different elements which he had gathered from such varied sources, he only arrived at sickly sentimentality and mannered prettiness. Together with Federigo Zuccaro, another typical mannerist, he was employed at the Vatican by Pius IV. in 1560, but in the same year he was poisoned, and though his life was saved, he was altogether incapacitated for several years, and remained ailing and suffering for the remaining fifty-two years of his life, which he spent mostly in his native city of Urbino. *The Madonna del Gatto* (No. 29), so called from a cat introduced in the composition, illustrates the best of his limited capacity. Another example of the mannerist School is the *Portrait of a Cardinal* (No. 1048) by Scipione Pulzone (1550–1600?), who was born at Gaeta and whose skill in portraiture caused him to be called "The Roman Van Dyck."

THE ECLECTICS

The selection exercised by the mannerists from sheer lack of inventive individuality was put into a system and academic formula by the Bolognese eclectics, at the head of which group stood Lodovico Carracci (1555?–1619), the founder of the School, and his nephews Agostino Carracci (1557?–1602) and Annibale Carracci (1560?–1609). The high priest of the eclectic gospel, Lodovico Carracci, laid down the rule that antique sculpture was to be followed for definite form, Michelangelo for movement, Raphael for composition, the Venetians for colour, and Correggio for light and shade. In a sonnet by Agostino even Primaticcio, Tibaldi, Niccolò dell'Abbate, and Parmigiano are dragged into this heavenly constellation! A school was opened by the Carracci at Bologna in 1589, which enjoyed great prosperity and produced such accomplished painters as Domenichino, Albani, and Guido Reni, but, as a natural result of the principles instilled into the pupils, failed to breathe new life into the decaying body of Italian art. The most important works executed by the Carracci—or at any rate by Annibale and Agostino, since Lodovico's sojourn in Rome was but of short duration—are the mythological frescoes in the Farnese Palace at Rome. The *Cephalus and Aurora* (No. 147) and *Galatea* (No. 148) are Agostino's original cartoons for the two principal lateral compartments of the vaults of the Carracci gallery in the Farnese. Annibale, who was not only the most productive but the most accomplished member of the family, is represented at the National Gallery by no fewer than nine works—*Christ Appearing to Simon Peter* (No. 9), *St. John in the Wilderness* (No 25), two *Landscapes with Figures* (Nos. 56 and 63), *Erminia takes refuge with the Shepherds* (*No.* 88), *Silenus Gathering Grapes* (*No.* 93), *Pan teaching Apollo* (No. 94), *The Temptation of St. Anthony* (No. 298), and the *Portrait of a Man* (No. 2105); Lodovico by the *Susannah and the Elders* (No. 28). Besides the customary biblical and mythological subjects, Annibale painted genre pictures of everyday life, and was among the first to venture upon landscape for its own sake.

Domenico Zampieri (1581–1641), commonly known as Domenichino, and Guido Reni (1575–1642) were the two most highly gifted pupils of the Carracci School. In a period of general decline the art of Domenichino must be admitted to have great merits which raise it far above that of his contemporaries. Though clearly an eclectic, he was not without appreciation of nature, which was stimulated by the Neapolitan naturalists with whom he came in touch when, in 1630, he was invited to paint some decorations in one of the chapels of the Naples Duomo, and he retained to the end a certain *naïveté* which his contemporaries were altogether denied. Added to this he had the full technical equipment and facility of production characteristic of his time, and, like Annibale Carracci, he excelled in landscape-painting, though—as may be seen in the *Tobias and the Angel* (No. 48) and *St. George and the Dragon* (No. 75)—he invariably made a concession to the taste of his time, by using some figure subject as an excuse for following his bent. Two other pictures stand to his name in our collection: *The Stoning of St. Stephen* (No. 77) and *St Jerome and the Angel* (No. 85).

GUIDO RENI

Guido Reni, like so many of the Carracci pupils, owed much to the example of Caravaggio, the head of the Naples naturalists, whom he followed fairly closely in his early works, scenes of martyrdom mostly, of bloodshed and suffering. Early in the seventeenth century he went to Rome, where he worked for twenty years and acquired great fame by such brilliant decorative paintings as the *Aurora* at the Rospigliosi Palace. During these years the crude naturalism of his early work had given way to a striving after ideal beauty and charm, but gradually this tendency led him into the substitution of a general type of shallow prettiness for individual expression, to exaggerated softness of form and tintiness of colour. In his late years, when he had established himself at Bologna, his improvidence had left him in such difficulties, in spite of his great earning power during the preceding period, that he was forced to turn out sentimental pictures of heads or half-figures of weeping Magdalens and the like in vast numbers and in factory-like fashion. There are seven pictures by this master at the National Gallery. The most popular and at the same time the most characteristic of all is the *Ecce Homo* (No. 271). The others are the *St. Jerome* (No. 11), *The Magdalen* (No. 177), *The Youthful Christ embracing St. John* (No. 191), *Lot and his Daughters leaving Sodom* (No. 193), *Susannah and the Elders* (No. 196), and *The Coronation of the Virgin* (No. 214). The majority of the subjects are typical of the taste of the period. The pure spiritual faith of the Primitives was a thing of the past, and Scripture was searched for subjects that in some way reflected the sensuality and vices of seventeenth-century Italy. The same or kindred subjects were in favour with most of Guido's contemporaries. Another of the Carracci followers, though considerably influenced by Carlo Dolci, is Giovanni Battista Salvi, known by his birthplace as Sassoferrato (1605–1685), the painter of the very popular *Madonna in Prayer* (No. 200) and *The Madonna with the Infant Christ* (No. 740).

THE NATURALISTS

The natural reaction against the selective method of the eclectics led to the rise of the Naturalistic School, headed by Michelangelo Amerighi (1569–1609), better known as Caravaggio, from his birthplace near Milan. They form a curious group of men, as passionate, violent, and opposed to genuine or sham idealism in art as they were in their ways of life, in which jealousy, intrigue, and crimes of violence played an important part. Caravaggio may serve as a striking example. A man of unbridled passion and violent temper, he had to leave Rome, the scene of his early triumphs, as the result of a dispute which ended in manslaughter. He then went to Naples and to Malta, where, owing to another quarrel, he was put into prison, but escaped and returned to Naples. Subsequently he was once more arrested, lost all his property, and died finally a miserable death at the age of forty. His tempestuous life is reflected in his art. He revels in low, ugly, impudent types, painted with the crudest realism, with violent contrasts of light and shade. His best works deal with contemporary vagabond life, such as the famous *Card-sharpers* at the Dresden gallery, but even his renderings of scriptural subjects are marked by the same brutality and

PLATE XXV.—CARLO CRIVELLI

(1430 ?–1493 ?)

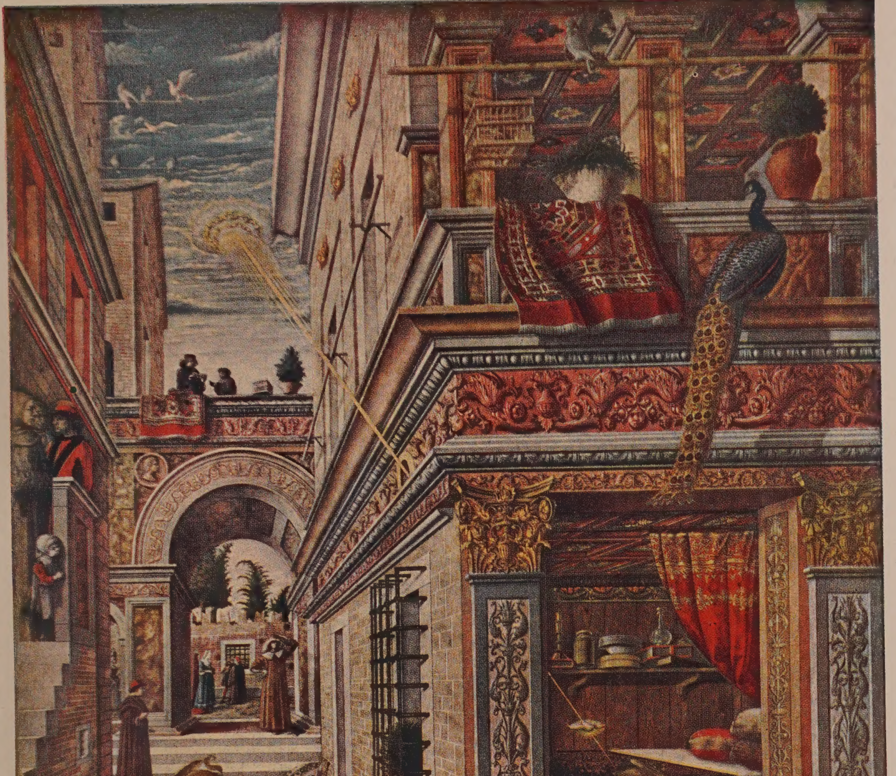
VENETIAN SCHOOL

No. 739.—"THE ANNUNCIATION"

The Archangel kneels in an open courtyard and announces to the Virgin that she shall be the Mother of the Christ. His right hand is upraised; in his left hand he holds the lily, emblem of the purity of the Virgin. On the further side of the Archangel is St. Emidius, patron saint of Ascoli, holding a model of the city in his hand. A ray of golden light descends from the sky and penetrates the wall of the house in which the Virgin is seen in prayer by her bedside. The Holy Spirit in the form of a Dove hovers above her head. In the background other figures are seen, busying themselves with their everyday secular occupations, oblivious of what is taking place. A peacock and other birds are also introduced into the picture, which is extraordinarily rich in detail. The three coats-of-arms on the front of the step in the foreground are those of the Bishop of Ascoli, Pope Innocent VIII., and the City of Ascoli. The Latin inscription signifying "Independence under the Protection of the Church," refers to the Charter granted to the city of Ascoli by the Pope.

Painted in tempera on wood.

6 ft. 10½ in. × 4 ft. 10½ in. w. (2.094 × 1·485).


OPVS·CAROLI·CRIVELLI VENETI
1486
LIBERTAS
ECCLESIASTICA

power. He is represented at the National Gallery by *Christ and the Disciples at Emmaus* (No. 172).

Caravaggio's influence was strongly felt by Giuseppe Ribera (1588–1656), called Lo Spagnoletto (the little Spaniard), after the country of his birth. He came to Italy as a poor youth, and after studying the works of Raphael, Correggio, and the Carracci, joined the Neapolitan *tenebrosi*, and formed, with two painters of less repute, a league for the purpose of frightening away competition either by intimidation or by actual violence, in order to establish an artistic oligarchy in Naples. Ribera's forced contrasts of strong light and abrupt black shade make his work easily recognisable even among the paintings by masters of kindred temperament. His favourite subjects are the contorted, emaciated bodies of ascetics and tortured saints; his colour is brilliant and rich, in spite of the excessively black shadows. His influence was felt throughout Italy and appears, in more recent days, in the art of the Frenchman Ribot. *The Dead Christ* (No. 235) is an admirable example of Ribera's style, which is also exemplified in the *Shepherd with a Lamb* (No. 244).

Ribera's principal pupils were Salvator Rosa (1615–1673) and Luca Giordano, of whom only the former can be studied in our Gallery (see the *Landscapes with Figures*, Nos. 89, 811, 935, and 1206). He devoted himself mainly to the painting of stormy, desolate, wildly romantic landscapes, or rather to scriptural and other subjects, in which the small figures are altogether subordinated to the mood of the landscape setting. Another Neapolitan painter, who combines in his art the teaching of the eclectics and the naturalists, is Bernardo Cavallino (1622–1654), who died at an early age from intemperance, and who is the painter of the *Nativity* (No. 1157). More important is Giovanni Francesco Barbieri, called Il Guercino (1591–1666), who yielded successively to the influence of Caravaggio, whom he met in Rome, and, on his return to Bologna, to that of Guido Reni, thus losing in his later period his early vigour of handling. The *Angels Weeping Over the Dead Body of Christ* (No. 22) can scarcely be regarded as an important example of his style.

With the Bolognese artists, Pier Francesco Mola and Ferdinando Bibiena, and with Carlo Maratti and the landscape-painter Giovanni Antonio Panini we close the chapter of Central Italian art. They are artists of the third rank, but serve to illustrate the condition to which the art of painting had sunk in Italy a century after the close of the great Renaissance period.

THE VENETIAN SCHOOL

We now come to the great School of Venice—the last Italian School to shake off the fetters of Byzantinism, the last to make a stand against the general decay into which Italian painting fell in the later part of the sixteenth century. Although Venetian painting, after the close of the Byzantine period, was at first inspired from Padua, whence Squarcione exercised his influence upon the early Muranese painters, and especially upon Bartolommeo Vivarini, its evolution soon took a different direction and resulted in the rise of the greatest School of colourists the world has ever seen. The reasons are not far to seek. Not only did the Venetians live in the mellow atmosphere of the lagoons and had daily before their eyes effects of shimmering colours, of light and shade, and of rich harmonies, which could not fail to leave their stamp upon their art, but the maritime commercial intercourse with the East, their increasing wealth and prosperity, their love of ease, splendour, and gorgeous pageantry, helped to stimulate the taste for sensuous colour which culminated in the glorious work of Titian and Tintoretto, beside whose pictorial masterpieces the best paintings of the Florentines look like outline designs filled with local colour.

It is as though the Venetians thought in colour, whilst the Florentines imagined their pictures in line and added colour as an afterthought. Instead of the pious fervour that we have found in so many of the other manifestations of art in Italy, the Venetians were guided by a joyous sense of beauty and pleasure and life and health.

THE VIVARINI OF MURANO

Of these very pronounced characteristics of the later Venetian painters, there is scarcely a trace to be found in the work of the two earliest masters of importance, the brothers Antonio and Bartolommeo Vivarini, of Murano. Little is known about Antonio, the elder of the two, who was an assistant of Giovanni d'Alemagna (of Germany), in conjunction with whom he painted several altarpieces profusely decorated with gold enrichments. Not only his master's name, but the style of such works as a large altarpiece at the Venice Academy, the combined work of Giovanni and Antonio, point to the German origin of his employer or instructor, though Pisanello's and Gentile's frescoes in the Doge's Palace did not fail to affect their style. About the middle of the fifteenth century Antonio worked in partnership with his brother Bartolommeo, the names of both appearing on an important altarpiece, dated 1450, in the Bologna Gallery. The date of Antonio's death is uncertain, but is supposed to be about 1470. The two tempera panels of saints (Nos. 768 and 1284) at the National Gallery are the wings of a triptych, the centre part of which, a *Madonna and Child*, is in the Poldi-Pezzoli Museum at Milan, and which is supposed to be due to the collaboration of "Johannes the German" and Antonio Vivarini.

Bartolommeo Vivarini, whose earliest work is the Bologna altarpiece to which we have referred above, and whose last known work is dated 1499, was the pupil of Giovanni d'Alemagna and of Antonio of Murano, but both in his types and in the firmness and sharpness of his design he reveals a closer connection with Squarcione, under whom he may have studied in Padua. Instead of the soft, clear colouring of Antonio, we find in his work a more decided use of shadows. His works are exceedingly rare, and only very few are to be found outside Italy. The National Gallery *Virgin and Child* (No. 284) is signed OPUS BARTOLOMEI VIVARINI DE MURANO.

The most important master of the Vivarini family was, however, Alvise or Luigi Vivarini (active from 1461 to 1503), about whose life we have as little knowledge as about his two elder kinsmen's. He was a contemporary and a formidable rival of the great Giovanni Bellini, but continued to follow the tradition of the Muranese School, though in his later years he certainly showed himself in sympathy with the new movement inaugurated by Bellini and carried to supreme achievement by Giorgione and Titian. This may best be seen in the magnificent figure of *Sta. Giustina* in the Bagati-Valsecchi collection at Milan, a picture which shows no trace of awkwardness or stiffness, and is equally perfect in beauty of expression, in movement, and in the noble fall of the draperies. Very important, too, is the earlier *Madonna and Saints* in the Venice Academy, in which Alvise already departs from the tradition of the earlier Muranese, by conceiving the scene as a homogeneous whole, instead of placing each figure in a detached niche. The signed *Madonna and Child* (No. 1872), which was presented to the National Gallery by Mr. Charles Loeser in 1898, was probably painted a few years after the Venice altarpiece. In his portraiture Alvise was very much influenced by Antonello da Messina. Indeed, for some time there was considerable confusion as regards the attribution of certain heads to these two masters, until Mr. Berenson drew attention to certain characteristics, such as the raised upper eyelid, and the drooping of the mouth, on the left of the spectator, by which Alvise's portraits can be recognised. On these grounds the admirable *Portrait of a Man* (No. 2095) may be safely given to Alvise Vivarini.

From the schools of Alvise Vivarini and of his even more influential, because more vital, rival Giovanni Bellini, issued the extensive host of painters who are the glory of sixteenth-century Venice. But before devoting our attention to the Bellini family and their followers, we must speak of a few masters who stand a little apart from the general course of Venetian art. Antonello da Messina, who probably was Sicilian by birth, had learnt the secret of his art from the Flemings, and worked in his maturity in Venice; Carlo Crivelli, Venetian by descent or by birth, who spent his life working in the cities of the Marches; and a small group of painters, comprising Lazzaro Bastiani, Benedetto Diana, Giovanni Mansueti, and, above all, Vittore Carpaccio, who are the artistic descendants, through Jacobello del Fiore and Michele Giambone, of the early Venetian Byzantinists, but who, naturally, did not keep entirely aloof from the Renaissance movement that was initiated by the Bellini.

ANTONELLO DA MESSINA

Antonello da Messina (1444–1493) is famous among the fifteenth-century Italian painters as having been the first to learn from early Flemish art the new method of finishing with glazes of oil panels which had been begun in tempera. Vasari relates the quite incredible story that Antonello saw in Naples a picture by Jan Van Eyck, the execution and technique of which so impressed him that he immediately set out for Flanders, and by strategy discovered from him the secret, if not the "invention," of working in an oil medium. Vasari's story of Antonello and "John of

Bruges" will not, of course, bear serious investigation; indeed, Jan Van Eyck died three years before Antonello was born! Even to-day it is impossible to say exactly what was the method practised by Van Eyck, who seems to have availed himself of a specially purified oil and also to have mixed his oil with a varnish in which resinous gums played an important part. The probability is that Antonello saw, in some city of central Italy, a panel by some follower of the Van Eycks, and thus, in the third quarter of the fifteenth century, first became acquainted with the methods of the Northern artists. Roger van der Weyden had, of course, gone as far south as Rome in 1450, so that it is possible that it may even have been one of his panels that Antonello saw.

Antonello da Messina takes his name from his birthplace in Sicily, but practically nothing is known of his early life. His first signed and dated work is the *Christ as the Saviour*, now in this Gallery (No. 673). It is dated "*Milessimo quatricentessimo sextagesimo* (sic) *quinto*" in the *cartellino*. A careful inspection of the picture will show that the Saviour's right hand and the upper part of His tunic were originally placed higher on the panel, but they were painted out by Antonello before the picture was finished. In the course of time these *pentimenti*, or corrections, have become visible. The picture was purchased for the gallery in Genoa in 1861 for £160, a ridiculously small sum as compared with its present value. In 1483, eight years later than the date of this picture, Antonello went to Venice and there painted for the Church of S. Cassiano a picture which is now, unfortunately, lost. To the year 1474 may probably be assigned the *Portrait of a Young Man* in this Gallery (No. 1141, Plate XXIV.), which is supposed to be a portrait of the artist himself. This identification is based on the memorandum to that effect on the back of the panel, which also states that the picture was cut down a century ago by a member of the Molfini family of Genoa "to make it a better shape"! It was bought from a member of the same family in 1883 for £1040. Mr. Berenson, in summing up the morphological characteristics of Antonello, has shown that in portraits by him the upper eyelid is a very shallow curve, the eye almond-shaped, and the pupil is sharply defined like a little disc, while the drawing is at times in contradiction with the movement of the eye. It is certainly true that in this portrait the linear perspective of the eyes is exaggerated.

In 1475 Antonello painted the magnificent *Portrait of a Condottiere*, now in the Louvre. To the same year also belongs the small *Crucifixion*, now in the Antwerp gallery. Another picture of the same subject bearing the convincing signature "*Antonellus Messaneus me Pinxit*" and the date 1477, is in the National Gallery (No. 1166). A year later was painted the *Portrait of a Young Man*, in the Berlin gallery. By this date, namely, five years after his arrival in Venice, the reddish flesh tints of Antonello's earlier period disappear from his pictures, which become more closely allied to the paintings of the Vivarini-Bellini group of artists.

No date can be assigned to the very precious *St. Jerome in his Study* of our Gallery (No 1418). It is as full of captivating detail as a panel by Jan Van Eyck. Notice the shelves of books, the peacock, the cat, the emblematical lion, and the peep of distant landscape seen through the two windows of the vaulted corridor. This picture was purchased from the Earl of Northbrook in 1894 for the very moderate sum of £2500.

The National Gallery is exceedingly fortunate in possessing so many of Antonello da Messina's works, which are extremely scarce. His portraits herald the coming of such masterpieces as Bellini's *Doge*, which was painted just a generation later than the *Portrait of a Young Man* (1141).

CARLO CRIVELLI

Carlo Crivelli (1430?–1493?) seems to have been descended from a Venetian family. He was probably born in Venice, as in his signature he frequently uses the word "Venetus." His art is closely related to that of Bartolommeo Vivarini, but his marked individuality is everywhere seen in the morose, imposing, and melancholy figures he was so fond of painting in separate panels. In 1468, the year in which he removed to Ascoli in the Marches of Ancona, he painted the large altarpiece, his earliest dated work, which is now at Massa Fermana. The National Gallery possesses another of his large altarpieces (No. 788), which was painted about eight years later. It represents the *Madonna and Child Enthroned and Surrounded by Saints.* The figure on the inner panel to the left of the Madonna represents St. Peter, who wears the triple papal tiara and richly jewelled robes studded with the raised stones which this artist frequently introduced into his paintings. It was purchased in Paris from Mr. G. H. Phillips in 1868 for £3360.

The *Annunciation* (No. 739, Plate XXV.) is one of the finest of Crivelli's works and is, indeed, one of the grandest pictures in the whole collection. It is fully signed, and dated 1486. It was originally painted for the Convent of the Annunciation at Ascoli, where it was preserved until 1790. It was presented to the National Gallery in 1864 by Lord Taunton (then Mr. Labouchere). The picture is exceedingly rich in architectural ornament and painted with a lavish wealth of detail which is essentially characteristic of Crivelli.

The *Madonna and Child Enthroned, with St. Jerome and St. Sebastian* (No. 724) is one of the earliest of Crivelli's pictures to include in the signature the word "Miles," reference being thus made to the order of knighthood which was conferred on the

PLATE XXVI.—GIOVANNI BELLINI

(1428 ?–1516)

VENETIAN SCHOOL

No. 726.—"CHRIST'S AGONY IN THE GARDEN"

The Christ kneels in prayer on a rising mound, a little way from the three disciples who are asleep in the foreground. The scene is set in a rocky landscape, suffused with a warm light. An angel appears above, holding the chalice, the emblem of the Passion. In the distance beyond, Judas is seen approaching with a crowd of soldiers.

Painted on wood.

2 ft. 8 in. × 4 ft. 2 in. (0·812 × 1·269).

painter in 1490. The panel also bears the coat-of-arms of the Odoni family, by whom it was commissioned. The exceptionally ornamental treatment of the Virgin's rich robes and jewels, the festoon on the step, the painting of a swallow on the upper ledge of the throne, and the grotesque St. Sebastian are all highly characteristic of the artist. This picture was formerly in the Church of the Franciscans at Matelica, and was purchased in that town in 1862, on behalf of the National Gallery, for £2182, 11s. 5d.

The National Gallery possesses in all eight of Crivelli's pictures. They are all authentic and fine specimens of his work. In fact, the Gallery is richer in this respect than any of the Continental collections. The fine *Madonna and Child Enthroned, with St. Francis aud St. Sebastian* (No. 807) was painted towards the end of his life. The elaborate inscription testifies to the fact that the donor, a Dominican nun who kneels at the side of the throne, paid for the painting herself and that the cost was "not moderate"! The picture was presented to the Gallery in 1841 by Richard, second Marquis of Westminster. One of the latest of Crivelli's altarpieces—all of which were painted on panel—is the *Madonna in Ecstasy* (No. 906), which was painted the year before his death. Crivelli died, it is assumed, in 1493, which is the last date that appears on any of his works, but no documentary evidence of the date is, so far, forthcoming.

Crivelli worked only in tempera, the medium to which his great contemporaries Mantegna and Perugino also confined themselves. Although at times his figures become almost grotesque through over-emphasis and pompous in their elaborate draperies, Crivelli's technique is of a very high order; he had an extreme fondness for ornamental detail, but did not allow it to interfere with the main theme of his pictures.

PAINTERS OF PAGEANTRY

Unfortunately the National Gallery cannot boast possession of any work by Vittore Carpaccio, the great painter of the Venetian fêtes and pageantry, the decorator *par excellence* of the *Scuole* or Confraternity buildings, who has left us in his St. Ursula cycle and kindred works in Venice a more convincing record of the life and customs and costumes of his time than could be compiled by ransacking whole libraries of contemporary literature. We are, however, more fortunate with regard to his master, Lazzaro Sebastiani or Bastiani (about 1425–1512). Bastiani was formerly held to be a pupil of Carpaccio, but the research of Messrs. Ludwig and Molmenti has now definitely established the relationship of the two masters. Nothing is known about his birth and early life. It appears that Bastiani was one of the few Venetian artists of his time who kept outside the sphere of the Paduan influence, at least as far as direct training was concerned, though his Byzantinesque tendencies were at an early age tempered by the example of Jacopo Bellini, through whom the lessons of Mantegna were transmitted to him. He must have been held in high esteem by his contemporaries, if one may judge from the commissions entrusted to him by the great Confraternities, by the Procurators of St. Mark's, and by the Doges of Venice. It is on record that the brethren of the Scuola of San Marco offered him the same amount for a painting of the *History of David* as had been paid to Jacopo Bellini; and in 1508 he was chosen with Carpaccio to appraise the paintings by Giorgione on the façade of the Fondaco dei Tedeschi. His finest work is the *Santa Veneranda* at the Vienna Academy.

To his best period, that is to say from 1470 to 1480, belong also the *St. Anthony of Padua, with St. Bonaventura and St. Luke,* in the Venice Academy, and *The Madonna and Child Enthroned, with Saints and the Doge Giovanni Mocenigo in Adoration* (No. 750) at the National Gallery. This important piece, the figures of which are nearly life-size, and which was formerly ascribed to Carpaccio, owing to a forged signature which has now been removed, was executed as a votive painting for the cessation of the plague which had ravaged Venice in 1478. Upon an altar in the centre is the inscription: "URBEM REM: VENETAM SERVA. VENETUMQ. SENATUM ET MIHI SI MEREOR. VIRGO SUPERNA AVE." It was bought in 1865 from the Mocenigo family for £3400. Bastiani's later works may be distinguished by the excessive length of the figures in proportion to the small, badly drawn heads. In addition to the Mocenigo votive picture, the National Gallery owns a *Virgin and Child* (No. 1953) by the master.

Giovanni Mansueti, whose dated works range from 1490 to 1500, and whose art is shown at our Gallery by the signed *Symbolic Representation of the Crucifixion* (No. 1478), was one of Bastiani's pupils, and became a follower of his fellow-student Carpaccio and of Gentile Bellini, but never attained to their high distinction.

THE BELLINI FAMILY

The splendour of Venetian painting in its zenith is to be traced back to the Bellini family. The first master of this name, who may be considered the founder of the great Venetian School of colourists, was Jacopo Bellini (about 1400–1470), a pupil of Gentile da Fabriano and of Pisanello, and strongly influenced by Donatello and the Paduan School. Very few of his paintings have come down to us—the *Madonnas* of the Uffizi gallery (recently discovered), of Dr. Richter's collection in London, of the Tadini collection in Lovere, and of the Venice Academy. The *Christ on the Cross* in the Verona gallery, and the *Annunciation* at San

Alessandro in Brescia are the only pictures that can be given to him with certainty. But even from these we can see that the esteem in which Jacopo was held by his contemporaries was based on solid grounds. His pictures have a tenderness and fervour of feeling that are rare in Venetian art, and his exquisite harmonies of colour herald the advent of the world's greatest school of colourists. Although he is not represented in the National Gallery, the nation has a proud possession in Jacopo's world-famed Sketch Book preserved at the British Museum.

Giovanni Bellini (1428?–1516), the younger son of Jacopo Bellini and the younger brother of Gentile Bellini (1426?–1507), was born in Venice about 1428 or 1430. His father, who had freed the Venetian School from the trammels of existing conventions, had left Venice in 1423 to go and work with Gentile da Fabriano in Florence, and had, towards the middle of the fifteenth century, removed to Padua, taking his family with him.

Between 1443 and 1453 Giovanni, who was a pupil of his father's, must have seen and admired in Padua the bronze equestrian statue of Gattamelata and the sculptures in bronze by Donatello. During that period also he first met Andrea Mantegna, who, in 1453, married his sister Niccolosia. One of the earliest of Giovanni's pictures is the *Blood of the Redeemer*, now in the National Gallery (No. 1233), a mystic representation of the Risen Saviour who, clad only in a loin-cloth, is seen encircling with His left arm the Cross on which is placed the Crown of Thorns. The abnormal length of the body of the Christ, the stiffness of the figure, and the curious oblique insertion of the thumb, show this to be an early work. It was, in fact, painted nearly half a century earlier than the famous *Doge* (No. 189). The picture was bought from Mr. C. Fairfax Murray in 1887 for £472, 10s. About 1459 Giovanni painted the *Christ's Agony in the Garden*, which we illustrate (No. 726, Plate XXVI.). The main elements in the composition are obviously derived from a drawing of the same subject in Jacopo Bellini's Sketch Book in the British Museum. Compare this picture with Andrea Mantegna's painting of the same subject (No. 1417, Plate XX.), the inspiration for which was evidently derived from the same source. In Bellini's picture, which has been very considerably improved during the last few months by a judicious removal of the surface dirt, the Christ is seen in prayer on rising ground a short distance away from the three disciples, who are asleep. The plastic forms and sculpturesque rocks recall the Squarcionesque peculiarities of the early Paduan School. The scene is set in a glowing landscape, the warm lighting of which indicates that in the Venetian School landscape backgrounds will be faithful transcripts from Nature, whose moods will more often accord with the feelings of the actors than they did in the Florentine School. This picture was acquired by the Gallery in 1863, having been purchased at the Davenport-Bromley sale for £630.

GENTILE AND GIOVANNI BELLINI

About 1460 the three Bellinis seem to have returned to Venice, where the energies of Gentile and Giovanni soon developed in different directions. Gentile, after being employed in 1474 to restore the frescoes which had been painted in the Grand Council Hall in the Ducal Palace by Gentile da Fabriano, and having journeyed to Constantinople in 1479, became famous for his historical paintings and ceremonial pictures. Giovanni, on the other hand, was destined to become the greatest teacher and the most influential painter of religious pictures of the Venetian Renaissance. When Gentile set out for Constantinople, Giovanni had been commissioned to carry out the series of paintings which Gentile had been entrusted with for the further decoration of the

Grand Council Hall in the Ducal Palace, but which he had left unfinished. After the return of Gentile the two brothers worked together on these paintings, which were, unfortunately, destroyed by fire in 1577, one of the most disastrous losses in the whole history of art. Giovanni's powers now developed rapidly; his mastery of colour and his stimulating sense of beauty soon inspired not only his own incomparable works, but led his pupils to execute paintings which are among the greatest glories of the world's art.

One of the earliest of Giovanni Bellini's handsome, noble, and pensive Madonnas is the *Madonna and Child* of our Gallery (No. 280). It is sometimes called the *Madonna of the Pomegranate*, from the pomegranate that the Virgin holds in her left hand. The pomegranate has always been regarded as the emblem of good works and of suffering humanity, since this fruit,

> "if cut deep down the middle,
> Shews a heart within blood-tinctured, of a veined humanity."

At the back of the Madonna hangs a green dossal edged with a red border. The introduction also of a red marble parapet running across the picture is a new and essentially Venetian feature. Inscribed on the parapet is a *cartellino*, or feigned scrap of paper, which bears the convincingly authentic signature of the artist:

IOANNES
BELLINUS. P.

It will be observed that capital letters are used and that the second "L" is taller than the first, a peculiarity which is frequently found in Giovanni's authentic pictures. When, on the other hand, a picture is signed in initials, the probability is that it is only a studio piece executed in the master's *bottega* for a smaller sum than would have been given for work entirely from Giovanni's hand. Such pictures, signed in initials, are frequently by Bissolo or Rondinelli. The *Madonna of the Pomegranate* was purchased from Baron Galvagna in Venice in 1855 together with Francesco Morone's *Madonna and Child* (No. 285) and Francesco Tacconi's *Virgin Enthroned* (No. 286) for the sum of £2189, 16s. 10d., Bellini's picture being estimated at £1050, a sum, of course, far below its present value.

The *Frari Madonna*, an altarpiece in three sections, painted in 1488 for the Church of Sta. Maria Gloriosa dei Frari—one of the most beautiful of the historic churches of Venice—is a more ambitious and elaborate picture, in which we see a more profound sense of beauty and a further development of dignity and religious feeling. By the close of the fifteenth century Giovanni Bellini's art had become thoroughly imbued with true dignity, pathos, and deep religious emotion. At the outset of his career he had painted in tempera only, but by this time the use of oil as a medium was rapidly becoming general, and Giovanni adopted it and perfected the new method.

THE PORTRAIT OF THE DOGE

Giovanni was essentially a painter of religious subjects, and he did not, like his brother-in-law, Andrea Mantegna, avail himself of the inspiration offered by the vast field of classical myth and mythological poetry. He also took a special delight, however, in painting state portraits of the Doges, four of whom he is said to have painted. The magnificent *Portrait of the Doge Leonardo Loredano in his State Robes*, which we are so extremely fortunate as to possess in our national collection (No 189, Plate XXVII.), is the only one of these known to be extant. This portrait was in all probability painted about 1503–4. It is a superb piece of painting and an extraordinarily vivid and beautiful portrait. The worn, ascetic face, spiritualised by suffering, has a peculiarly compelling power. One cannot help feeling that Bellini painted something of his own nobility of character into this strong and manly portrait. Loredano was the seventy-fourth Doge of Venice, and reigned from October 1501 until his death, at the age of eighty-three, which took place in June 1521. He was thus Doge during the Pontificate of Julius II. and Leo X., during the reigns of Henry VIII., Louis XII., and Francis I., and at the time of the League of Cambrai (1508). Like the *Madonna and Child* (No. 280), this panel bears the signature of the artist in capitals—the second "L" being taller than the first—inscribed on the *cartellino* placed on the parapet running across the front of the picture. The panel was formerly in the Grimani Palace at Venice, and was brought to England by Lord Cawdor. It was subsequently purchased for the National Gallery in 1844 for the absurdly insignificant sum of £630. It need hardly be pointed out that it is now one of the most valuable pictures in the whole collection.

Among the later works by Giovanni Bellini is the famous *Madonna of the Two Trees*, now in the Academy at Venice. This very beautiful painting shows us the further development of Bellini's conception of the Madonna. The picture has suffered somewhat from restoration. An interesting piece of contemporary evidence as to the high position held by Bellini is the testimony of the great German painter, Albrecht Dürer, who, on visiting Venice in 1506, recorded that Giovanni Bellini was, "although very old, still the best painter in Venice." Other important works of Bellini's latest period are the superb altarpiece in S. Zaccaria in Venice and the *St. Paul Preaching in Alexandria*, now in the Brera at Milan. Giovanni Bellini died on November 24, 1516, being, in all probability, about seventy-five years of age.

PLATE XXVIII.—LORENZO LOTTO

(1480–1556)

VENETIAN SCHOOL

No. 1047.—"A FAMILY GROUP"

A man, his wife and two children are seated at a table, dressed in Venetian costume of the sixteenth century. The table is covered with a rich cloth. Behind, through an open window, is seen an expanse of water and distant hills.

Painted in oil on canvas.

3 ft. 9 in. h. × 4 ft. 7 in. w. (1·142 × 1·396).

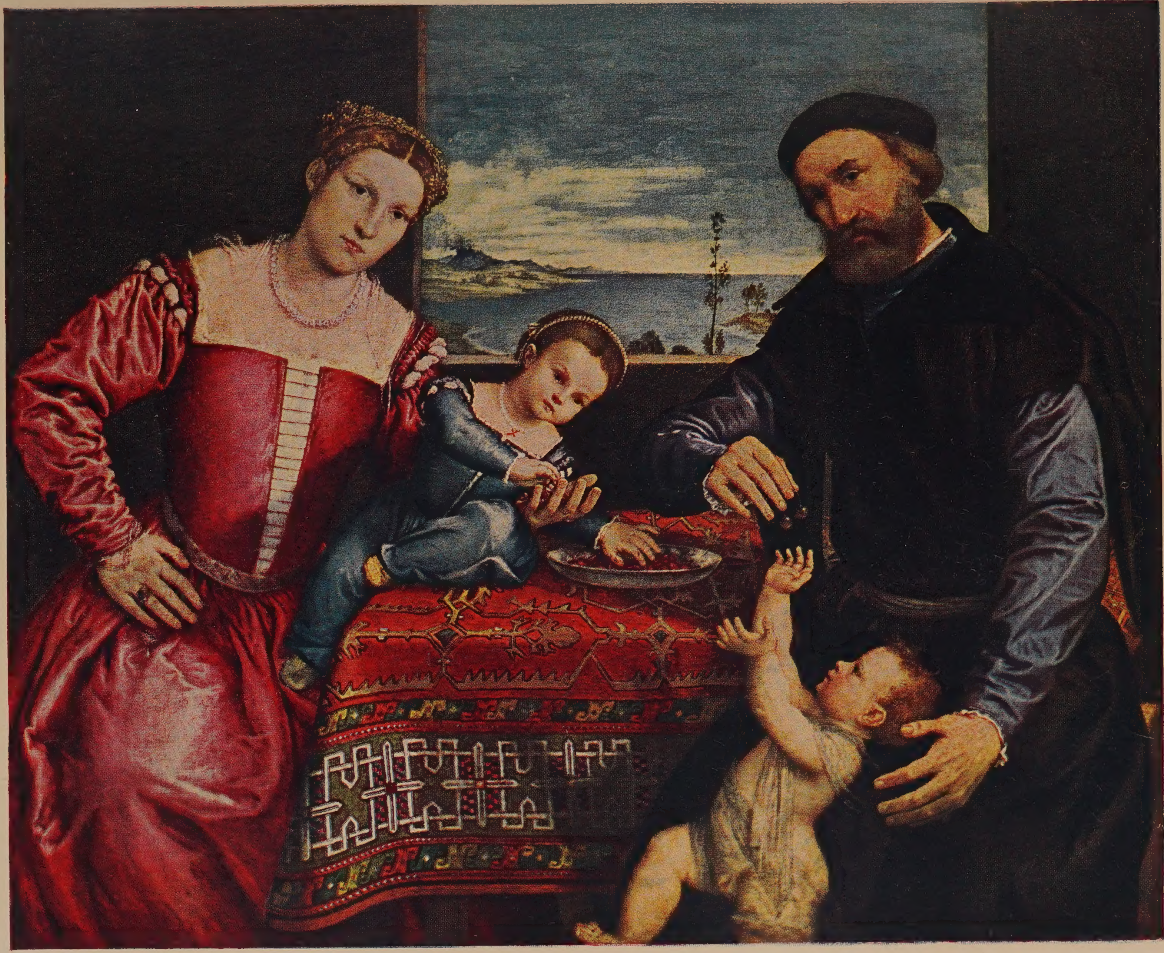


PLATE XXIX.—TITIAN

(1489?–1576)

VENETIAN SCHOOL

No. 4.—"THE HOLY FAMILY"

To the left is the Virgin Mother fondling the Infant Christ. St. Joseph, in the centre of the composition, is talking to a shepherd youth who kneels in adoration. Landscape background.

Painted in oil on canvas.

3 ft. 5½ in. h. × 4 ft. 8 in. w. (1·05 × 1·42).

GIOVANNI BELLINI'S PUPILS

To Giovanni Bellini belongs the honour of having been the master of more eminent painters than any other man in the whole range of art. Giorgione entered his studio when he was but a boy of eleven, and undoubtedly owed much of his future greatness to the teaching and inspiration he received there. Titian, of whose youth we know so little, also worked under him as a boy. Palma Vecchio and others of less importance were also among his pupils. Lorenzo Lotto, Cima da Conegliano, Marco Basaiti, Catena, Previtali, and Cariani came within his sphere of influence. Those relatively inferior craftsmen, Bissolo and Rondinelli, also imitated him as far as they were able. Ruskin has said, "John Bellini is the only artist who appears to me to have united, in equal and magnificent measures, justness of drawing, nobleness of colouring, and perfect manliness of treatment, with the purest religious feeling."

Of the ten pictures ascribed to Giovanni Bellini in the Official Catalogue of the National Gallery, it is doubtful whether any but the four we have already examined are really from his own hand. It would, perhaps, be possible, on certain grounds, to accept the *Virgin and Child* (No. 1696), a fresco painting on plaster, which was presented by Lady Layard in 1900. The authorship of the remaining five has, on stylistic grounds, afforded ample food for discussion. It has been claimed that the *St. Peter Martyr* (No. 808) is from the hand of Giovanni's elder brother, Gentile, in spite of the obviously misleading *cartellino* on which Giovanni's name is inscribed in uncials. The head of the Dominican monk is cleft with a knife and his breast is pierced by a dagger. This picture was purchased in Milan in 1870 for £280. The *St. Dominic* (No. 1440), which is rather the portrait of a monk in the character of

St. Dominic and invested with his attributes, has also been ascribed by some critics to Gentile Bellini. Here, again, we see on the red marble parapet an unconvincing *cartellino* on which is inscribed the name of Giovanni Bellini and the date MDXV. The green curtain background, which is patterned with daisies, throws the features of the Religious into prominent relief and adds further distinction to a fine portrait. The picture, which is, by the way, painted on canvas, does not really belong to the Gallery. It is a permanent loan from the Victoria and Albert Museum, having been exchanged with several others for a collection of water-colour drawings in 1895. The *Infant Christ Asleep on the Lap of the Virgin* (No. 599) is most probably the work of the Friulian painter, Marco Basaiti. This picture was purchased in Florence in 1858. The *Circumcision* (No. 1455) is clearly by Catena, whose art was based upon Giovanni Bellini and Giorgione. Mr. Berenson was the first to prove the accuracy of this attribution to Catena when the picture was lent to the Exhibition of Venetian Art held at the New Gallery in 1895. The picture was subsequently presented to the National Gallery by the Earl of Carlisle. That the figures seen in this panel are very similar to those in Catena's pictures is now generally conceded; any one who will compare the rather coarse-featured Madonna in her gaudy kerchief with the far nobler Madonna of the picture No. 280, which hangs close by, will readily perceive the extreme unlikelihood of the two paintings being from the same hand. The last of the ten pictures attributed to Giovanni Bellini is the *Landscape, with the Death of St. Peter Martyr* (No. 812). In this picture the *cartellino* bearing the signature "Joannes Bellinus ft." hangs on a twig in the right-hand bottom corner of the picture. Mr. Berenson has suggested that this landscape, which is much freer in conception and altogether later in treatment than the landscape background seen in the *Christ's Agony in the Garden* (No. 726), may have been painted by Rocco Marconi. This picture is, however, one of the most difficult to attribute in the whole Gallery. It was presented by Lady Eastlake in 1870.

GENTILE BELLINI

Like Giovanni, Gentile Bellini had studied under his father in Padua. We have already seen that he was employed on the restoration of Gentile da Fabriano's frescoes in the Ducal Palace, and that he went to Constantinople in 1479. This journey was undertaken in consequence of Mahomet II.'s request to have a good painter sent to his Court, and brought a knighthood and much wealth and honour to our artist. The *Portrait of the Sultan* in Lady Layard's collection in Venice, which is bequeathed to the National Gallery, is of peculiar interest as a memento of this eventful visit. But Gentile's most characteristic works are his processional and ceremonial pictures, in which such subjects as the *Preaching of St. Mark* (Brera Gallery, Milan) or *The Miracles of the True Cross* (Venice Academy) were made the excuse for the representation of Venetian scenes of splendid pageantry. Carpaccio found his inspiration in Gentile's paintings. In addition to the debatable *St. Peter Martyr* (No. 808), the National Gallery owns another work from his brush, the *Portrait of a Mathematician* (No. 1213).

Although Alvise Vivarini's followers were numerically equal, if not superior, to Giovanni Bellini's, the influence of the latter became paramount during the early years of the sixteenth century, and affected the style of the majority of Alvise's pupils to such a degree that, until the more searching and scientific methods of modern criticism succeeded in establishing the artistic lineage of these masters, they were all vaguely described as Bellini's progeny. Indeed, Giovanni Bellini's name was attached in generic fashion to most of their best productions. The confusion was increased by this master's signature appearing, probably with his authority, on numerous paintings commissioned from him, but entrusted by him to one or other of his pupils, since it was impossible for him to meet single-handed the ever increasing demand for his work.

CIMA DA CONEGLIANO

The most talented of Alvise's truant pupils was Giovanni Battista Cima, called from his birthplace Cima da Conegliano (1460–1517?). A brilliant colourist, though his harmonies on the whole move on a cooler scale than most of the Venetians; an excellent draughtsman, who bestowed the most careful finish upon all his work; dignified in his attitudes and sympathetic in his types, he is not particularly strong in his emotional appeal. His landscape backgrounds, generally with blue mountain-ranges in the distance, reveal his appreciation of the Alpine scenery amid which he spent his early years. This characteristic setting will be found in the two signed *Madonna* pictures (No 300 and 634). His most important picture in the National Gallery is, however, the large panel of the *Incredulity of St. Thomas* (No. 816), which was bought in 1870 from the Hospital of San Francesco, of Portogruaro, for £1800. The change from his early Alvisesque manner to the spirit of Bellini may be seen on comparing two of his principal works in Venice, the rather hard and ascetic *St. John with Four Saints* in Sta. Maria dell' Orto, and the magnificent *Madonna with Six Saints* at the Academy. Besides the pictures already mentioned, the National Gallery owns a *St. Jerome in the Desert* (No. 1120) and a somewhat doubtful *Ecce Homo* (No. 1310), which was purchased in 1890, when it was ascribed to Carlo Dolci!

Far less personal and less gifted is Marco Basaiti (about 1470–1527), who also began as pupil and assistant of Alvise Vivarini

PLATE XXX.—TITIAN

(1489 ?–1576)

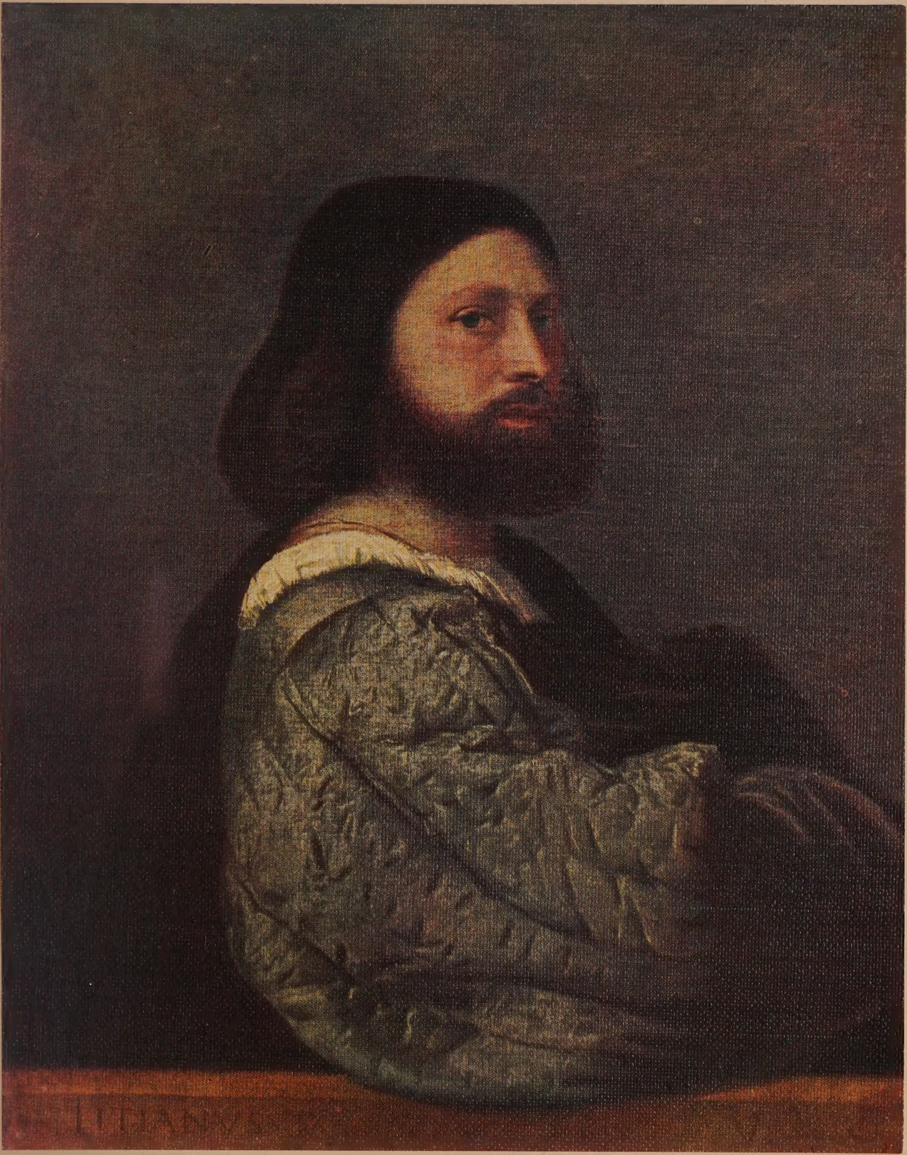
VENETIAN SCHOOL

No. 1944.—"PORTRAIT SAID TO BE OF ARIOSTO" (1474–1533)

Three-quarter face portrait of a man with thick dark brown hair and beard, about thirty years of age, looking out from the picture with a haughty expression. The right shoulder is turned to the front of the picture and the right arm rests on the parapet.

Painted in oil on canvas.

2 ft. 7¾ in. h. × 2 ft. 1⅜ in. w. (0·805 × 0·643).


TITIANVS

and subsequently veered round towards Giovanni Bellini. From his first master he retained a certain hardness of outline, but in his soft modelling he betrays the Bellinesque influence. His landscapes, which can usually be recognised by the sparse vegetation and leafless trees, are generally as excellent as is the relation of the figures to the setting. His *Assumption* in S. Pietro Martire, Murano, a *Dead Christ* at the Venice Academy, the *Calling of the Sons of Zebedee* at the Vienna Gallery, and, above all, the magnificent *St. Sebastian* at the Salute in Venice, are his principal works. We have already seen that the *Madonna* (No. 599), which, at the National Gallery, is ascribed to Bellini, is probably the work of his brush, as is also the *St. Jerome Reading* (No. 281).

Bartolommeo Montagna (1450?–1523), another of the artists formed under the auspices of Alvise and Giovanni Bellini, was probably born at Brescia and spent the best part of his life at Vicenza, though he also worked at Venice, Verona, Padua, and other cities in the Venetian territory. He was a prolific artist, whose style is marked by a Mantegnesque severity and stately dignity that are more in keeping with the aims of the fifteenth than of the sixteenth century. The two *Madonna* pictures (Nos. 802 and 1098), which are given to him at the National Gallery, cannot be unreservedly accepted. No. 802, in particular, is held by competent experts to be the work of his contemporary, Giovanni Speranza of Vicenza.

LORENZO LOTTO

Lorenzo Lotto (1480–1556) was born at Venice in 1480. The date of his birth is only known to us through his having stated in his will, which he made in 1546, that he was then "about sixty-six years old." The career and achievements of this highly impressionable and sensitive painter had been to a great extent forgotten until Mr. Berenson set to work comparatively recently to reconstruct his life's work and to interpret his pictures for us. Thus, thanks to Mr. Berenson's exhaustive and scientific criticism, Lotto has now been recognised as in the forefront of Venetian painters of the sixteenth century, although he is not to be placed on quite the same plane as Giorgione and Titian. Even yet, however, his works are not so popular as they deserve to be, and to the general public his very name is still unknown. This long neglect of a great painter no doubt had its origin in the fact that Lotto had no pupils, that he was constantly wandering, and that he was singularly modest and reserved.

Lorenzo Lotto was influenced by Jacopo di Barbari, Alvise Vivarini, and Cima da Conegliano; in a degree also by Giovanni Bellini, but he was much more closely associated with the Vivarini group than with the latter. His earliest known picture in any public gallery is, most probably, the *St. Jerome* in the Louvre, which is signed and dated 1500. Three years later he painted the *Virgin and Infant Saviour with St. Jerome and St. Joseph, St. Clara and St. Francis*, now in the collection of the Earl of Ellesmere at Bridgewater House. The first important composition is the Recanati altarpiece, in six parts, representing *The Madonna Enthroned between St. Urban and St. Gregory, with St. Dominic and Putti.* This was painted in 1508, the year to which belongs the *Portrait of a Gentleman*, now at Hampton Court (No. 115). This canvas represents a man with long black hair which falls down on to his shoulders. Incredible as it may seem, this picture was formerly accepted as a portrait of Giorgione by himself! Lotto, who at different periods of his career travelled to Treviso, Recanati, Bergamo, Venice, Jesi, Ancona, and Loreto, was also in Rome in 1509, where he came under the influence of Raphael, who had arrived in the Eternal City the previous year. The *Portrait of Agostino and Niccolò della Torre*, now in the National Gallery

(No. 699), is the earliest of the four works that we possess by Lotto. It is signed and dated 1515. The portrait represents the two brothers della Torre, and it is thought that Lotto, on his return from Venice to Bergamo in 1515, stopped *en route* at Padua, where Agostino was Professor of Medicine at the University. He painted the portrait of Agostino holding in his hand a copy of "Galen," the most celebrated of ancient writers on medicine; and, as Morelli and Mr. Berenson have shown, an æsthetic consideration of the composition reveals that Agostino was originally intended to be the only figure on the canvas. Lotto must have added the figure of Niccolò as an afterthought, presumably having taken the canvas with him to Bergamo on his return there. Possibly Niccolò, who paid for the picture, insisted on being introduced into it! The canvas was purchased at Bergamo for the Gallery in 1862 for £320, another striking instance of the remarkable bargains that the nation has secured.

In 1516 Lotto painted the altarpiece in San Bartolommeo at Bergamo; the important painting of *The Madonna, St. Anthony Abbot, St. John the Baptist, St. Bernardino, and St. Joseph* in the Church of San Bernardino in the same town was executed some five years later. To the year 1521 belongs the *Madonna with St. Jerome and St. Anthony of Padua*, which was included in the Old Masters Exhibition at Burlington House in 1908 and has been recently bequeathed to the National Gallery by Mr. Martin Colnaghi. This picture has suffered considerably through having been restored in water-colour. It is not one of the best examples of Lotto's work, and it lacks the refinement which characterises the *Portrait of the Prothonotary Apostolic Giuliano* in our Gallery (No. 1105), which was painted in the same year. The features of the Prothonotary, a high official in the Record Office of the Church, are those of a man in middle age. He wears a black velvet gown trimmed with ermine and stands by a table which is covered with a rich oriental *tappeto* or Turkey carpet. A peep of landscape is seen through the window to the right of the composition. The face is intensely earnest and singularly refined. Lotto, who was himself a truly religious man, must have taken special delight in painting this picture. This magnificent portrait was purchased in Venice in 1881 for £600.

LOTTO'S LATER YEARS

The *Bride and Bridegroom*, at Madrid, dates from the year 1523. To the same year belongs the *Family Group* in our possession (No. 1047, Plate XXVIII.). This fine painting was bequeathed to the Gallery in 1879 by Miss Sarah Solly. It had been at one time in the collection of Lucien Bonaparte. It is signed in the top right-hand corner. It was once supposed to represent "the painter, his wife and two children," but there is absolutely no foundation for this supposition, which is, in fact, most improbable. The *Portrait of Andrea Odoni*, now at Hampton Court (No. 154), is signed and dated "LAVRENTIVS LOTVS, 1527." It represents a man with thick brown hair and beard, wearing an ample fur pelisse and a gold chain with a cross attached to it round his neck. He holds in his right hand a small statuette, and antique torsos and statues are seen about him in the room. Lotto had returned to Venice in 1527, the year which witnessed the sack of Rome, and in Venice he renewed his early friendship with Palma Vecchio and became acquainted with Titian, Aretino, and many other artists and connoisseurs, including Andrea Odoni himself. Although the portrait was seen in Venice by the "Anonimo," an anonymous writer on art in Italy in the sixteenth century, and also by Vasari, it, nevertheless, used to pass a century ago as the portrait of Baccio Bandinelli, the sculptor, by Correggio! It had long been believed to be by Lotto, when the discovery of the signature in the

PLATE XXXI.—TITIAN

(1489?–1576)

VENETIAN SCHOOL

No. 35.—"BACCHUS AND ARIADNE"

Ariadne, daughter of Minos, King of Crete, who has been deserted by Theseus, is surprised by Bacchus and his train of nymphs, fauns and satyrs on their return from a sacrifice. Bacchus, immediately he saw the Princess, became violently enamoured of her, and he is here represented leaping from his chariot to go to her. In the distance to the left can be seen the white sails of the departing ship of Theseus. Above Ariadne is seen the constellation of Ariadne's crown, which the god presented to her on their wedding.

Painted in oil on canvas.

5 ft. 9 in. h. × 6 ft. 3 in. w. (1·752 × 1·905).

bottom left-hand corner of the picture was revealed by cleaning. There is a superficial similarity between pictures by Lotto and Correggio, and, as Morelli pointed out, "Lotto was Correggiesque some time before Correggio himself had attained fame." The *Christ and the Woman taken in Adultery*, now in the Louvre, painted in 1530, and the *Madonna, St. Anne, Joachim and St. Jerome* in the Uffizi, painted in 1534, mark the beginning of his period of decline.

In April 1548 Aretino, Titian's intimate friend and adviser, wrote, no doubt for some purposes of his own, from Venice a letter beginning with the words: "Oh Lotto, good as goodness and virtuous as virtue itself!" After saying that Titian, who was then at Augsburg, also sent greetings to him, he continued, somewhat ironically, that although Lotto held but the second place to Titian in the art of painting, he was sure to be "recompensed in Heaven with a glory that passes the praises of the world." On August 30, 1552, Lotto settled at Loreto, and on September 8, 1554, dedicated himself and all he possessed to the Santa Casa or Holy House at Loreto. This house, according to the legend, had been the house of the Virgin at Nazareth, and had been transported by the hands of angels in 1294 to the neighbourhood of Recanati. Here Lotto sought shelter from the storm and stress of the outer world. He, however, begged "that he might be permitted to enjoy the consideration of a Canon, that he should be prayed for as a benefactor, and that he should have a florin a month to do what he pleased with." His life was fast drawing to a close when he painted the series of pictures now at Loreto, where he died at the end of the year 1556. So passed away one of the most moral, generous, modest, sensitive, ingenuous, and sympathetic of painters, and one who witnessed the coming decadence of Venetian art.

MINOR VENETIAN MASTERS

Before turning to the glorious triple constellation of Venetian art that issued from Giovanni Bellini's studio—Giorgione, Titian, and Palma Vecchio—a few words have to be said about the minor masters whose talent was developed by Bellini's direct teaching. Among these, Francesco Bissolo (1464–1528), whose works are very scarce, is distinguished by his delicate mellow colour, though his modelling is always hesitating and feeble, and his faces are altogether lacking in expression. His best pictures are the *Christ Crowning St. Catherine of Siena* and two *Madonnas with Saints* at the Venice Academy. The *Portrait of a Lady* (No. 631), at the National Gallery, is not the work of his brush; but there is an authentic Bissolo in Lady Layard's collection—*The Madonna with St. Michael, St. Ursula and a Donor*—which has been bequeathed to our Gallery.

A little firmer in his modelling and broader in his style is Vincenzo di Biagio, called Catena (14 . .?–1531 ?), a pupil of Bellini, and influenced in his later life by Giorgione, to whom the *Warrior Adoring the Infant Christ* (No. 234) was formerly, and the *Adoration of the Magi* (No. 1160) is still, attributed at our Gallery. The *St. Jerome* (No. 694), which was acquired in 1862 from the Manfrini Gallery in Venice, passed for a long time under the name of Giovanni Bellini, but is now generally admitted to be by Catena.

Andrea Previtali (1480?–1528), of Bergamo, and Andrea Cordelle Agii, or Cordegliaghi, were held by Crowe and Cavalcaselle to be the same person, a theory which was contradicted by Morelli, but is now receiving renewed credence. It is certainly curious that both names appear on signed works and that there are great differences of style, though all the works that bear these names are marked by very indifferent draughtsmanship. Most of

Previtali's works are preserved at Bergamo, but the National Gallery *Madonna and Child with Donor* (No. 695) is unquestionably authentic. Cordelle Agii's *Mystic Marriage of St. Catherine* (No. 1409) is chiefly important as being the master's only dated picture (1504). It is doubtful whether Marco Marziale, of whom our Gallery contains the *Circumcision of Our Lord* (No. 803), which was bought in 1869 at Milan for £1005, and the *Madonna and Child with Saints* (No. 804), was actually a pupil of Bellini's. His rare works differ considerably from the conception of his Venetian contemporaries, and may have been inspired by Albrecht Dürer, who is known to have visited Venice in 1505, and perhaps between 1490 and 1494.

Although Giorgione cannot with certainty be said to be represented in the National Gallery—the *Knight in Armour* (No. 269) is, at least, doubtful; the *Adoration* (No. 1160), as we have seen, is by Catena; and the *Garden of Love* (No. 930), *An Unknown Subject* (No. 1173), and *Venus and Adonis* (No. 1123) are frankly admitted to be School pictures—his position in Venetian art and his magic influence upon his contemporaries are such that a brief sketch of his life cannot possibly be omitted from our survey.

GIORGIONE OF CASTELFRANCO

Giorgione, or Zorzon of Castelfranco (1477–1510), who, owing to a legend which made him the illegitimate offspring of the Barbarelli family, has long been known as Giorgio Barbarelli, was born at Vedelago, near Castelfranco, in 1477. The story of his alleged origin probably arose from the fact that he was buried in the tomb of the Barbarelli family, though it was a common practice of his time that distant connections or even friends of the great were laid at rest in their family tomb. Giorgione was taken as a boy to Giovanni Bellini's studio, where he made rapid progress and acquired in a short time all the knowledge this great master could impart to him. Of his life we have but the scantiest knowledge, but it is recorded that he decorated the front of his house in the Campo San Silvestro with frescoes, and that he painted, with Titian, the long since effaced frescoes which adorned the façade of the Fondaco de' Tedeschi in Venice. It is also said that he was passionately fond of music and an excellent lute-player. His love of music will appear perfectly natural to any one who is even superficially acquainted with his work, for Giorgione was the first painter who understood to the fullest the musical and lyrical qualities of colour. He worked, as far as can be ascertained, only at Venice and at Castelfranco, and died of the plague in 1510, at the youthful age of thirty-three.

Of all Venetian, or indeed Italian, masters, Giorgione is unquestionably the most subjective—the one who more than anybody else expressed his own personality, his own thoughts and dreams, his own emotions in his work. It was he who completely broke the chains by which the art of painting had always been more or less tied to architectural decoration and subordinated to architectural conditions. Through him, more than through any other master, the easel picture was given an independent existence, and his reform in this respect may well be compared with the achievement in sculpture of Donatello, when that great initiator of the Renaissance, in creating his bronze *David* (now at the Bargello in Florence), for the first time since the days of classic antiquity conceived a figure in the round, independent of its niche or architectural setting, as a self-contained and independent work of art. Giorgione's dreamy idealism, combined with a deep respect for nature in her most beautiful aspects; his delicious colour-harmonies; the completeness of his visualisation, which conceived landscape and figures as one, suffused with atmosphere and light tender or dramatic according to the subject—for Giorgione always made the mood of the landscape respond to that of the incident illustrated—all these qualities place this painter among the very elect of the world's great masters.

THE CASTELFRANCO ALTARPIECE

Although Giorgione's name has been attached to countless pictures in the public and private galleries of England and the Continent, the list of his unquestionably authentic pictures is very limited. He attracted imitators as the candle attracts moths, and there are great divergences of opinion as to which are Giorgione's own pictures, and which should be credited to his followers. Unanimity of opinion has only been arrived at in very few cases. First and foremost stands his wonderful altarpiece in the cathedral of Castelfranco. It is an early work and represents the Madonna and Child enthroned on a dais raised high above the flanking figures of St. Liberale in armour and St. Francis, with a serene and exquisite landscape in early morning light in the background. Ruskin has described this altarpiece as "one of the two most perfect pictures in existence; alone in the world as an imaginative representation of Christianity, with a monk and a soldier on either side." His enthusiastic praise does not exaggerate the supreme merit of this picture. In the Giovanelli Palace in Venice is the beautiful and, in his time, unprecedented piece of pure romanticism, which has at various times been known as *Giorgione's Family* and the *Stormy Landscape with the Soldier and the Gipsy*, and which is now believed to represent *Adrastus and Hypsipyle*, an incident from the *Thebaid* by Statius. In striking contrast to the threatening stormy atmosphere of this picture is the serene peace of the twilight in the *Three Philosophers*, or *Æneas, Evander, and Pallas* in the Vienna Gallery. His superb *Sleeping Venus* at the Dresden Gallery is the prototype of countless versions of the same subject in Venetian art, but remains unrivalled for chaste classic beauty and loveliness of form and colour. The *Pastoral Symphony* at the Louvre has been for centuries, and is to the present day, a source of inspiration for countless artists who have felt the charm of this glorious idyll which partakes at the same time of Heaven and of Earth. One of the most perfect masterpieces of Giorgione's early years is the single figure of *Judith* at the Hermitage in St. Petersburg. The National Gallery, as we have seen, does not own any example of the master's art—one of the few regrettable gaps in the otherwise very complete representation of Italian art—but an authentic work by the master may probably be studied in the *Shepherd with Pipe* (No. 113) at Hampton Court.

It is only natural that a master of Giorgione's temperament and genius should have exercised the most potent influence upon his own and the next generation; and, indeed, the roll of Venetian painters of the first half of the sixteenth century includes but few names of men whose style does not connect them more or less directly with Giorgione's art. Cariani, Catena, Palma, Bernardino Licinio, Bonifazio Veronese, Savoldo, Sebastiano del Piombo, and Pordenone must all be ranked among his followers, and even a mighty genius like Titian drew his youthful inspiration from his wonderful fellow-student.

TITIAN

Titian (1489?–1576) was born in the last quarter of the fifteenth century at Pieve di Cadore in the mountainous country to the north of Venice. Until quite recently it was usual to date his birth as early as 1477, but it now seems more probable that he was born several years later. The statement of one of Titian's contemporaries to the effect that he was "about twenty years of age" when he was assisting Giorgione on the exterior paintings of the Fondaco de' Tedeschi in Venice, is now generally credited. These paintings were executed in 1507–8, so that if this statement be true, Titian was born about 1488. Considerable evidence of various kinds has also been brought forward to show that he first saw the light of day in the following year, 1489; probably one or other of these dates is correct. Tiziano Vecellio was the son of Gregorio Vecellio, a member of an old and honourable Venetian family. He was sent to Venice as quite a young boy to study painting, and it is believed that he had already worked under some other master before he entered Giovanni Bellini's *bottega.* Certain it is that his pictures, especially those of his earliest period, reflect strongly the influence of Gentile and Giovanni Bellini, beside that of Giorgione, who must have been for some time his fellow-student in Giovanni's studio, although some ten years his senior.

Among Titian's earliest pictures is the so-called *Gipsy Madonna,* now in the Imperial Gallery at Vienna, of which the composition is remarkably poor. The Virgin's face is lacking in expression, which is, no doubt, partly due to the restoration it has undergone. The large picture of *Pope Alexander VI. presenting Jacopo Pesaro, Bishop of Paphos* (*"Baffo"*) *to St. Peter,* now in the Antwerp Gallery, is also an early work painted perhaps in 1502–3. It was once in the collection of Charles I. This picture reveals most clearly the influence of the Bellini and Giorgione. To the early years of the sixteenth century also belong the *Madonna with St. Ulfus and St. Bridget,* now at Madrid, a copy of which we possess at Hampton Court (No. 76), the *Concert* in the Pitti Palace at Florence (1506–8), the *Vanitas* at Munich (1509), and a few other pictures. The magnificent portrait, said to be of *Ariosto,* recently purchased by the National Gallery (No. 1944, Plate XXX.), was in all probability painted by Titian between 1505–8. It has, however, been suggested that this picture was commenced by Giorgione and left unfinished at his death in 1510, when it was completed by Titian, who added the signature "TITIANUS TVV" on the parapet. There is, however, in our opinion, very little ground for the attribution to Giorgione. The picture has, unfortunately, no continuous pedigree previous to its having formed part of the collection of the Earl of Darnley at Cobham. It was sold by Lord Darnley to Sir George Donaldson for £30,000, for which sum he subsequently sold it to the Gallery in 1904. Towards the purchase money the Government only contributed £9000, the remainder being made up by generous contributions from Mr. W. Waldorf Astor, the late Mr. Alfred Beit, Lord Burton, Lord Iveagh, Mr. J. Pierpont Morgan, and Lady Wantage. The picture was in the seventeenth century in the collection of Don Alfonso Lopez at Amsterdam, where it was certainly seen by Rembrandt, who has obviously copied the sleeve of *Ariosto* in painting *The Portrait of a Jew Merchant* (No. 51). The *Ariosto* is the first portrait by Titian to be acquired by the National Gallery, and it is, undoubtedly, the finest piece of portraiture of Titian's early period, although it does not rank with the superb achievements of his later years.

Another early work by Titian in our possession is the *Christ appearing to Mary Magdalene after His Resurrection* (No. 270), which was painted in 1511–12. The *Holy Family* (No. 4, Plate XXIX.), painted in 1512–13, is defective in drawing; notice particularly the head of St. Joseph, which is too large for the shoulders on which it is set, and the peculiarly ugly ropey folds of the Madonna's garments. The canvas is, however, instinct with life, the figures are tenderly conceived, and the Divine Baby is inexpressibly winning. The overhanging rock behind the Virgin is a characteristic note of this period, being frequently seen both in Titian and Giorgione. It is also noticeable in the frescoes at Padua, which Titian executed in 1511, and for which he gave a receipt,

PLATE XXXII.—PALMA VECCHIO

(1480?–1528)

VENETIAN SCHOOL

No. 636.—"PORTRAIT OF A POET"[1]

Half-length portrait of a man in a low crimson and purple dress which shows the white shirt beneath. Full face; the left hand rests on a book and a rosary is twined round the wrist. He wears a five-strand golden chain round his neck and a fur hangs over his shoulders.

Painted on wood, transferred to canvas.

2 ft. 8½ h. × 2 ft. w. (0·82 × 0·61)

---

[1] In the current issue of the Official Catalogue this picture is ascribed to Titian.

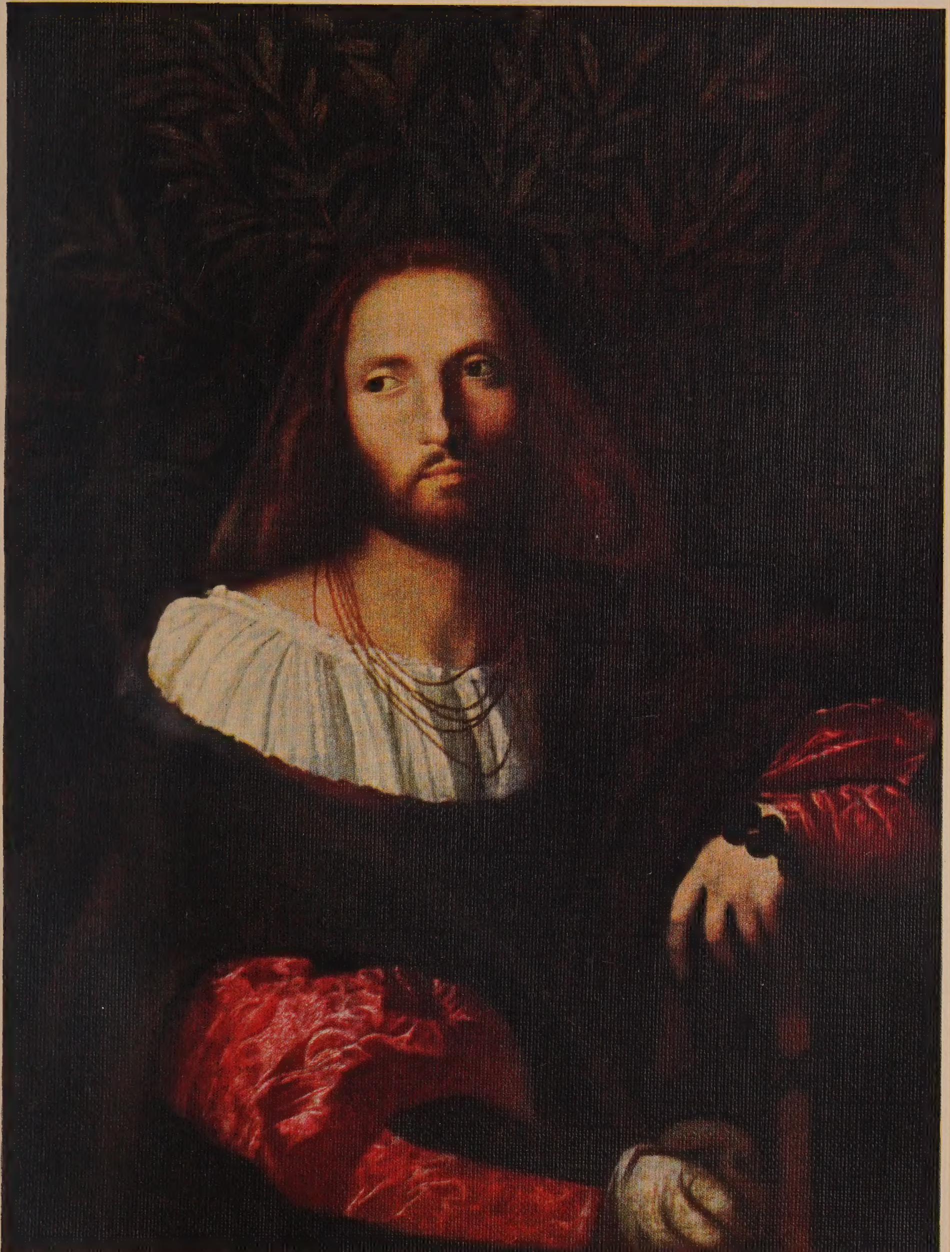


PLATE XXXIII.—MORETTO

(1498–1555)

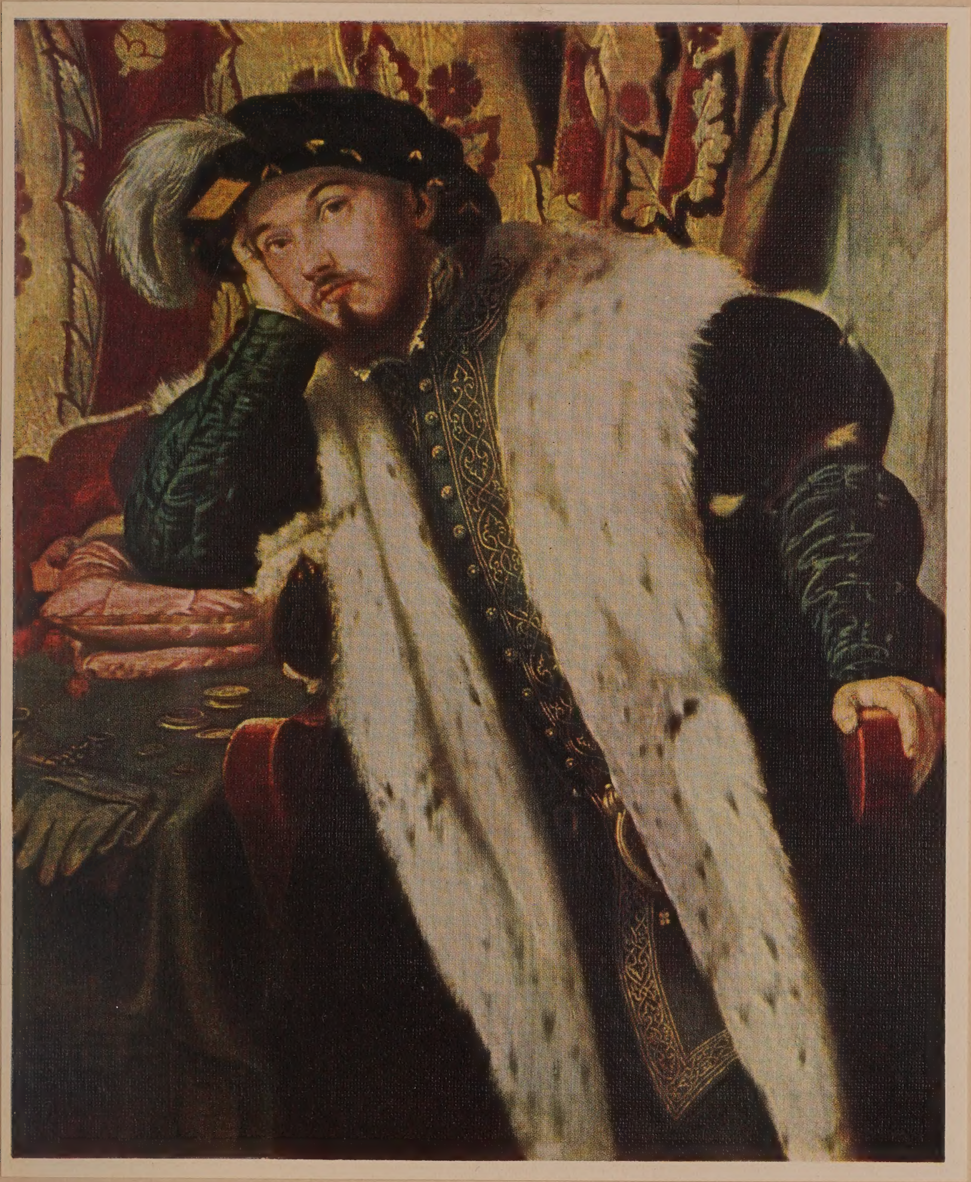
VENETIAN SCHOOL

No. 299.—"PORTRAIT OF AN ITALIAN NOBLEMAN"

Life size three-quarter length portrait of a man resting his left hand on the arm of the chair in which he is sitting, his right arm placed on the table by his side. On the table are a pair of gloves and some coins and seals. He wears a cap on which is inscribed a motto in Greek letters.

Painted on canvas.

3 ft. 8½ in. h. × 3 ft. 1 in. w. (1·12 × 0·93).



which is the earliest document extant relating to the master. The *Holy Family* was formerly in the Borghese Palace at Rome. It was bequeathed to the National Gallery in 1831 by the Rev. W. Holwell-Carr.

In the *Three Ages*, painted in 1510–12, which is now in Lord Ellesmere's collection at Bridgewater House, and in the so-called *Sacred and Profane Love* (of which the real title is *Venus and Medea*) in the Borghese collection at Rome, painted about the same period, Titian is seen to have entered the sphere of poetic allegory. He is still under the influence of Giorgione who, as Vasari expressed it, "was so enamoured of beauty in Nature that he only cared to draw from life and represent all that was fairest in the world around him." In 1514 was most probably painted the *Tribute Money*, now at Dresden, a reversed replica of which, painted by a pupil, is in the National Gallery (No. 224). That Titian had by this date developed his powers and acquired considerably greater technical skill is revealed in the so-called *Alessandro de' Medici*, now at Hampton Court (No. 155), which was painted in 1515, the year to which the beautiful and famous *Flora* in the Uffizi also belongs.

In the following year Titian was at the court of Alfonso I., Duke of Ferrara, for whom he painted the *Worship of Venus*, now in the Prado at Madrid. In the same year also he visited Mantua, and was commissioned to paint for the church of S. Maria de' Frari at Venice the *Assumption*, now in the Accademia at Venice; it was, however, not finished until early in 1518. By this date Titian's fame was firmly established in Italy, and the death of Giovanni Bellini in 1516, of Leonardo in 1519, and of Raphael in 1520, left him almost without a rival in the world of art.

THE "BACCHUS AND ARIADNE"

In 1523 Titian was again at Mantua, where he painted for the Duke Federigo Gonzaga the superb *Bacchus and Ariadne* (No. 35, Plate XXXI.). This is perhaps the very finest of all Italian pictures in the National Gallery, and is, indeed, one of Titian's masterpieces. It is frankly pagan, full of the keen joy of living and of a passionate delight in mere physical existence, untrammelled by any conception of the spiritual world. Not until late in life did Titian realise and express in his art that deeper beauty of the intellect and of the soul which is independent of mere form and colour, and which he so marvellously reveals to us in such a picture as the sublime *Christ Crowned with Thorns* in the Munich gallery. The latter picture was painted nearly half a century later. Observe the splendour of colour in the *Bacchus and Ariadne* and the "magnificently impossible" blue of the distant landscape, which accords so perfectly with the fantastic character of the subject. It is noteworthy that Turner adopted his two principal figures for his painting of the same subject[1] (No. 525) from Titian's *Bacchus and Ariadne.* Titian's picture was bought for the Gallery in 1826, being purchased together with Annibale Carracci's *Domine Quo Vadis* (No. 9) and Nicolas Poussin's *Bacchanalian Dance* (No. 62) for £9000. About 1525 was painted another masterpiece of a very different character, *The Entombment,* now in the Louvre. This picture was one of the nine Titians in the possession of Charles I. at the time of his execution and was, together with the rest of the monarch's magnificent collection, sold by Cromwell. It was bought by a German named Jabach, then resident in France, who gave the absurdly small sum of £128 for it. He was subsequently compelled by financial difficulties to part with it to Louis XIV., and it thus eventually became the property of the French nation. It is one of the world's greatest pictures.

---

[1] Turner's *Bacchus and Ariadne,* which had been on loan to the Sheffield gallery since 1884, was returned to Trafalgar Square in August 1908, but has lately been lent to the Glasgow gallery.

The *Pesaro Madonna*, which still hangs in the Frari Church at Venice, was painted in 1526. The *Death of Peter Martyr*, which was finished in 1530, remained in the Church of San Giovanni e Paolo, for which it was commissioned, until its destruction by fire in 1867. This irreparable loss is somewhat mitigated by the fact that several good old copies of the original picture still exist.

The *Madonna and Child, with St. John the Baptist and St. Catherine embracing the Divine Infant* (No. 635) was painted in 1533. This very charming and beautiful picture has little, if any, religious feeling. The Madonna and St. Catherine are just two happy Venetian ladies tenderly playing with a very human baby, who lies and laughs on the lap of His mother in a thoroughly natural manner. Notice the very lovely harmonies of colour, especially in the draperies of the two women, and the exceedingly beautiful landscape background. This picture was formerly in the sacristy of the Escurial in Spain. It was purchased by the Gallery, together with forty-five other pictures, in 1860 from M. Edmond Beaucousin of Paris for £9205.

TITIAN'S PORTRAITS

Titian now once more turned his attention to portraiture, the most notable works in that branch of his art of this period being the *Portrait of Isabella d'Este* (painted 1534–35), now in the Imperial gallery at Vienna, *La Bella* (painted 1539), in the Pitti at Florence, the *Portrait of Francesco Maria della Rovere, Duke of Urbino* (painted 1537), and that of his wife, *Eleonora Gonzaga, Duchess of Urbino* (painted 1537), both of which are now in the Uffizi. To these must be added the *Alfonso d'Avalos*, an allegory (painted 1538), and the

Portrait of Francis I. (painted 1539), both of which are now in the Louvre. Titian never saw the French king, but painted his features from a medal. An important picture belonging to the same period (painted 1540) is the large and striking *Presentation of the Virgin in the Temple*, known to all those who have visited the Accademia in Venice. This is a splendid example of the opulence of Venetian colour.

In 1545 Titian went for the first time to Rome, where he painted the *Portrait of Pope Paul III.*, now at Naples. The same gallery contains the *Danaë and Cupid* of the same year. Other important pictures of about the same date are the *Portrait of Aretino*, now in the Pitti at Florence, and the two pictures of *Venus*, now in the Tribuna of the Uffizi. In 1548 he travelled to the court of Charles V. at Augsburg, where he painted the magnificent equestrian portrait of *Charles V. at the Battle of Mühlberg*, now in the Prado at Madrid. To the same year also belongs the later *Portrait of Aretino*, which three years ago passed from the Chigi Palace in Rome to the United States. In 1554 was painted the well-known *Venus and Adonis*, now at Madrid, of which we possess a replica in the National Gallery (No. 34). Three of the finest of Titian's works of this period are in private collections in England, the *Diana and Actæon* and the *Diana and Calisto* being in the possession of Lord Ellesmere at Bridgewater House, and the *Cornaro Family* in the Duke of Northumberland's collection at Alnwick. To 1560 belongs the *Toilet of Venus*, now in the Hermitage at St. Petersburg, an old copy of which is to be seen at Hampton Court (No. 757). The *Perseus and Andromeda*, which was some eight years ago found by Mr. Claude Phillips in the bathroom at Hertford House, and one of the best pictures in the Wallace collection, was painted in 1562. To 1568 belong the *Education of Cupid* in the Borghese collection and the *Nymph and Shepherd* in the Imperial Gallery at Vienna. Reference has already been made to the superb *Christ Crowned with Thorns*, one of the glories of the Munich Gallery, painted in 1570–71. One of the last of Titian's paintings is the *Battle of Lepanto* now at Madrid, painted in 1573. *The Entombment* in the Accademia at Venice was commenced by Titian, but was completed by Palma Giovine. Titian was by now probably eighty-seven years of age. He was evidently still in complete possession of all his faculties, but his long and vigorous life was drawing to a close. He died suddenly of the plague on August 27, 1576.

With the possible exception of Giorgione, Titian was the greatest of the Venetian painters. He had not the scientific draughtsmanship of some of the great Tuscans nor the deeply religious feeling of Bellini, but he united so many of the essential qualities of great art that his work has a rounded completeness which places it for ever in the highest rank of artistic achievement. To call him the greatest colourist who ever lived is perhaps an exaggeration. Giorgione and Paolo Veronese, at least, have equalled him in this respect. It is the rare combination of other qualities enforcing his splendour of colour which causes it to impress us so deeply. Titian's work is full of strength and vitality, dominated during the greater part of his life by an intense appreciation of sensuous beauty, and, towards the close of his career, by a profound sense of grandeur and dignity. His pupils included Paris Bordone, El Greco, Lanzani, S. van Calcar, and Andrea Meldolla (Schiavone), and he strongly influenced very much greater men than they, his contemporaries Palma Vecchio, Tintoretto, and Paolo Veronese.

TITIAN'S FOLLOWERS

Of Titian's direct pupils, Paris Bordone (1495–1570) was destined to rise to great fame and honour. He was born at Treviso in 1495, and entered his master's studio at the age of fourteen. According to Vasari, Paris only remained a very short time with Titian, and "set himself to imitate the manner of Giorgione to the utmost power." But of this we have no corroboration, and it is more likely that such characteristics in his work as would suggest the influence of Giorgione, were imparted to him by Titian. His work, which is very unequal, is generally remarkable for a rich golden tonality and general harmony, but is at times not without affectation in the poses of the figures. He has none of Giorgione's idealism, and is material —even to the verge of coarseness—in his rendering of the nude. The beautiful surface of the skin seemed to attract his brush more than beauty of form. Some of his most pleasing paintings belong to the sphere of portraiture. Of his many mural paintings in Venice and the territory of the Republic, nothing has survived. Bordone's fame was such that he was invited in 1538 to the court of Francis I., where he is said to have painted many portraits and received the honour of knighthood. On his return journey he sojourned at Augsburg, in which city he worked at the decoration of the palace belonging to the Fugger family of merchant princes. But of all these paintings every trace has been lost. Of his surviving works, the one that reveals his gifts at their best is the *Fisherman presenting the Ring of St. Mark to the Doge* at the Venice Academy. Although the three pictures at the National Gallery—*Daphnis and Chloë* (No. 637), the *Portrait of a Lady* (No. 674), and *The Light of the World* (No. 1845)—are representative of the range of his versatile talent—mythology, portraiture, scriptural subject—none of them can be said to do full justice to his ability

Very different from Bordone's successful career was the fate of another brilliant pupil of Titian—Andrea Meldolla, called "Schiavone" (1522–1582)—like so many of the artists who migrated from Dalmatia to the western shore of the Adriatic. His talent, though acknowledged by so great a master as Tintoretto, found little recognition, and he spent his life in poverty, his principal employment being the painting of *cassone* panels and other furniture. One of these panels is the *Jupiter and Semele* (No. 1476), which formerly belonged to Lord Leighton.

PALMA VECCHIO

Jacopo Palma (1480?–1528) was born at Serinalta, near Bergamo, about 1480. He is generally known as Palma Vecchio "the Elder" to distinguish him from his relative Palma Giovine "the Younger." The blue hills seen in the distance in the background of so many of his pictures are reminiscent of the mountainous scenery of his native place. He was sent to Venice while still quite young. There he became a pupil of Giovanni Bellini and associated with Giorgione, Lotto, and Titian, so that it is natural his works should reflect the orthodox traditions of Venetian art. He was in turn deeply impressed by both his great contemporaries Giorgione and Titian, and his works have frequently shown so much of their spirit and tendency as to be confused with theirs. Although none of Palma's pictures are signed and dated, it is easy to assign them dates from their respective styles. A characteristic work of his early period is the *Adam and Eve* in the Brunswick gallery. This picture reflects strongly the influence of his master, Giovanni Bellini. Later on we find him closely akin to Giorgione in splendour of colour, although, as has been well said, he "translated the courtly poetry of Giorgione into the simple language of villagers." To this second period in his career (1512–1520) belongs his best work. The *Adoration of the Shepherds,* now in the Louvre, and the *Meeting of Jacob and Rachel,* now in the Dresden gallery, are fine examples, but his *chef-d'œuvre* is the *St. Barbara* altarpiece painted for the Church of Sta. Maria Formosa in Venice. Towards the end of his life he invented the *Sante Conversazione,* or pictures in which well-born sensuous Venetians, whose beauty is merely physical, delight to lounge in golden landscapes. These luxurious classical idylls soon became popular, and in a short time pictures of the *Madonna and Saints* seen in these splendid surroundings became general. The latest period of Palma's art was mainly devoted to painting portraits of white-skinned, blonde women with wavy golden hair. Several of these are in the Imperial gallery at Vienna, but the best example of this branch of his art is the *Three Sisters* in the Dresden gallery. Palma painted few male portraits. There is one in the Quirini Stampalia collection in Venice; another is the *Portrait of a Poet* (No. 636, Plate XXXII.) in our National Gallery. This portrait, which has in successive editions of the Official Catalogue been ascribed to Giorgione, Palma, and Titian, was purchased, together with forty-five other pictures, from M. Edmond Beaucousin in Paris for £9205. The official attribution was last altered, some four years ago, when the picture was once more transferred to Titian, under whose name it is still exhibited. There can, however, be little doubt that it is by Palma. There has also been very considerable difference of opinion as to the identity of the "Poet." It has been suggested that it is a portrait of Prospero Colonna, who rebuilt the Monastery of the Olivetani which used the wild olive as its symbol. This would explain the introduction of the wild olive in the background of the picture. It was at one time officially described as a portrait of Ariosto, whom it strongly resembles.

Palma died in 1528, leaving some forty unfinished pictures in his studio. They are said to have been completed by his pupils.

BONIFAZIO VERONESE

Palma's principal pupil was Bonifazio di Pitati, commonly known as Bonifazio Veronese (1491–1553). He is the only Venetian painter of this name, though it was formerly believed that there

PLATE XXXIV.—MORONI

(1525 ?–1578)

SCHOOL OF BRESCIA

No. 697.—"PORTRAIT OF A TAILOR"

Three-quarter length portrait of a man in a white doublet and red trunk hose standing at a board about to cut out a piece of black cloth.

Painted in oil on canvas.

3 ft. 2½ in. h × 2 ft. 5½ in. w. (0·977 × 0·748).

were three distinct Bonifazii working in Venice. The Pitati family were of Veronese origin, and Bonifazio's father was a soldier. Bonifazio went to Venice at the age of eighteen and worked in Palma Vecchio's studio. The genre-like treatment of his scriptural subjects, which only served him as an excuse for representing the leisurely luxurious life of the Venetian patricians of his day, caused his works to be in great request. In none of his pictures is this tendency more strikingly illustrated than in *The Rich Man's Feast* at the Venice Academy, and *The Finding of Moses* at the Brera in Milan, which are simply pictures of contemporary life and costume in the guise of scriptural scenes. Bonifazio's niece married Antonio Palma in 1544, and became the mother of the younger Giacomo Palma, whose pictures were at one time attributed to the mythical Bonifazio Veronese III. Of the real Bonifazio's life few facts are known, save that he decorated the Palace of the Camerlinghi in Venice, and that he was chosen with Titian and Lotto to distribute Catena's legacy. He was a great colourist and excelled particularly in landscape, a gift which he transmitted to his pupil Jacopo Bassano. The *Madonna and Child with Saints* (No. 1202) at the National Gallery may serve to illustrate his skill in this direction. In the Layard collection in Venice are twelve small pictures from his brush, which are destined for the nation. They illustrate *Rustic Occupations* in the twelve months of the year. Bonifazio died in Venice in 1553.

Giovanni Cariani or de' Busi (1480 ?–1547 ?), another of Palma's pupils, was born in Venice, the son of a distinguished citizen of Fulpiano near Bergamo. He was a faithful imitator of his master, but his works can generally be recognised by a heavier treatment of the shadows and a certain clumsiness of his figure drawing. His best works are to be found in the public and private collections of Bergamo and Milan. Of his two pictures at our Gallery, No. 41

represents a subject dear to the Venetian painters of the Renaissance—*The Death of Peter Martyr*. The other is the *Madonna and Child with Saints* (No. 1203).

BASSANO

In the work of Jacopo da Ponte, known as Il Bassano (1510–1592) from his birthplace Bassano in the Venetian territory, who was a pupil of Bonifazio Veronese, the genre-like conception of scriptural scenes and the increased attention paid to landscape are even more pronounced than in his master's. His rugged strength of handling, which found expression in the use of a thick impasto, his dramatically effective chiaroscuro, and his predilection for introducing animals and peasant folk into his compositions, lend a very distinctive character to his work—see the types and the dogs in *The Good Samaritan* (No. 277). Bassano, on the completion of his studies, returned to his native place, where he spent the remainder of his days, and where he died in 1592. Even Rudolph II.'s flattering invitation to the Imperial Court did not induce him to leave his beloved native soil. Bassano's art exercised a powerful influence upon El Greco, and through him upon Velazquez. Indeed El Greco's earliest pictures are scarcely distinguishable from our master's. Thus Sir Frederick Cook's *Christ and the Money Changers*, formerly ascribed to Bassano, is now generally admitted to be by the Spanish master. The same subject has been treated by Bassano in the very characteristic canvas at the National Gallery (No. 228). No. 173 is one of his rare essays in portraiture. Bassano had four sons—Francesco, Giovanni Battista, Leandro, and Girolamo—all of whom were painters of repute, though none of them attained to their father's distinction.

MORETTO OF BRESCIA

Moretto (1498?–1555?) was born in Brescia about 1498. His real name was Alessandro Bonvicino, but he is known by his nickname "Moretto" (the "Blackamoor"). The majority of his works are still preserved at Brescia, where he studied under Floriano Ferramola. He never visited Venice, but apparently acquired some knowledge of Titian's art from pictures by the great master. Whereas Titian's colour-note is golden, that of Moretto is silvery, at least until 1544, after which date his flesh tones became warmer and redder. He was a sincerely devout man and lavished much loving care on his many religious pictures. His figures are often over-emotional, but they are graceful and express a sense of piety. He lacked true dramatic instinct, which accounts for a certain weakness in his compositions. Among his large altarpieces a high place is held by his *San Bernardino of Siena*, now in the National Gallery (No. 625). His *Sta. Giustina* in the Imperial gallery at Vienna is one of his best known works and is a superb piece of colour. Moretto also painted a few portraits, two of which we are fortunate enough to possess. The earliest of these (No. 1025) represents an *Italian Nobleman*, wearing a scarlet cap with a medallion with the device of St. Christopher bearing the Infant Christ. The picture, which was formerly in the Casa Fenaroli at Brescia, is no doubt a portrait of a member of the Fenaroli family. The canvas is dated MDXXVI. Another "*Portrait of an Italian Nobleman*" (No. 299) is the subject of one of our illustrations (Plate XXXIII.). His motto in Greek letters is inscribed on his cap. It may be translated "Alas! I desire too much," or "I desire Julia." The picture, while it still remained in Brescia, was known as a *Portrait of Conte Sciarra Martinengo Cesaresesco.* It has in later times been described as a *Portrait of Signor Giacomo Gromo* *di Ternengo*, who married Julia, the only daughter of Francesco dal Pozzo. It is presumed, therefore, that we have here the features of Giacomo as an aspiring lover and wearing in his cap the favour of his lady Julia. The canvas was purchased by the Gallery in 1858 for £360. The Galleria Martinengo in Brescia still contains sixteen of Moretto's works, only one of which, however, is a portrait. The churches of that town are rich in his religious pictures. Moretto, who was influenced by Lorenzo Lotto, had a distinguished pupil in Giovanni Battista Moroni.

MORONI

Giambattista Moroni (1525?–1578) was born at Bondio, near Albino, in the territory of Bergamo. He painted many religious pictures which are merely inferior and uninspired reflections of the spirit of his master, Moretto. He was also influenced to a limited degree by Lorenzo Lotto. Moroni is at his best as a portrait-painter. He successfully represented with amazing fidelity the outward appearance of his sitters, more especially in his male portraits, but he apparently did not aspire to, or, at all events, did not succeed in painting the "form and pressure of the mind," and he does not therefore rank among the great masters of portraiture. The National Gallery is singularly rich in his pictures; six of the seven pictures officially attributed to him are certainly authentic and are very fine examples of his work. The mediocre picture officially styled *Il Cavaliere* (No. 2094), which was recently acquired by the Gallery through the Cohen Bequest, has been pronounced by Mr. Berenson to be the work of Sofonisba Anguissola, an unimportant artist of the School of Cremona. The only female portrait by Moroni in the Gallery (No. 1023) is one of his earlier works and was formerly in the Fenaroli collection at Brescia. The *Portrait of an Italian Nobleman* (No. 1316) was purchased in 1890 for £55,000 from the Earl

PLATE XXXV.—BATTISTA ZELOTTI[1]

(1532?–1592)

SCHOOL OF VERONA

No. 1041.—"ST. HELENA. VISION OF THE INVENTION OF THE CROSS"

St. Helena is seen reclining on a marble window-seat, her head resting upon her right hand, her eyes closed. In a vision she sees two cherubim bearing the Cross through the air.

Painted in oil on canvas.

6 ft. 5½ in. h. × 3 ft. 9 in. w (1·967 × 1·142).

---

[1] In the Official Catalogue this picture is attributed to Paolo Veronese.

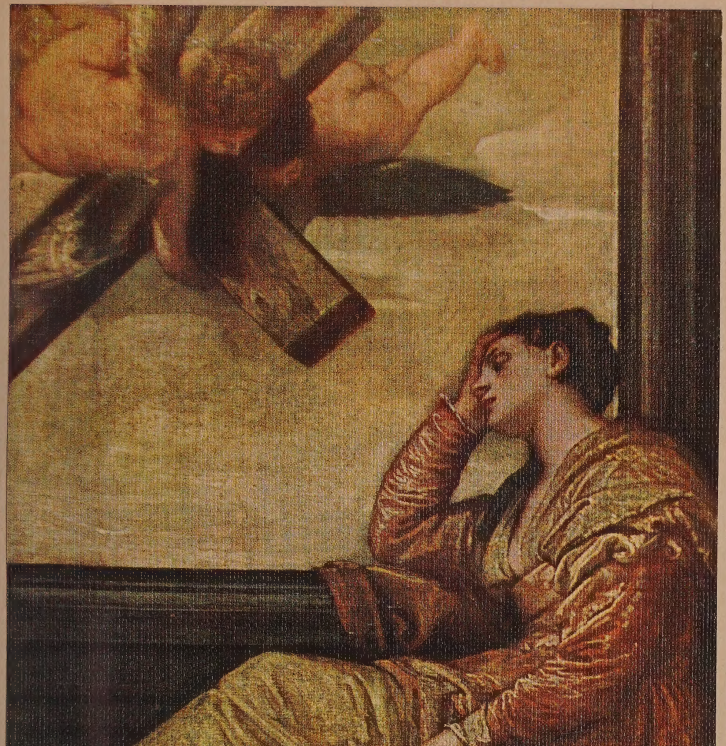


PLATE XXXVI.—TINTORETTO

(1518–1594)

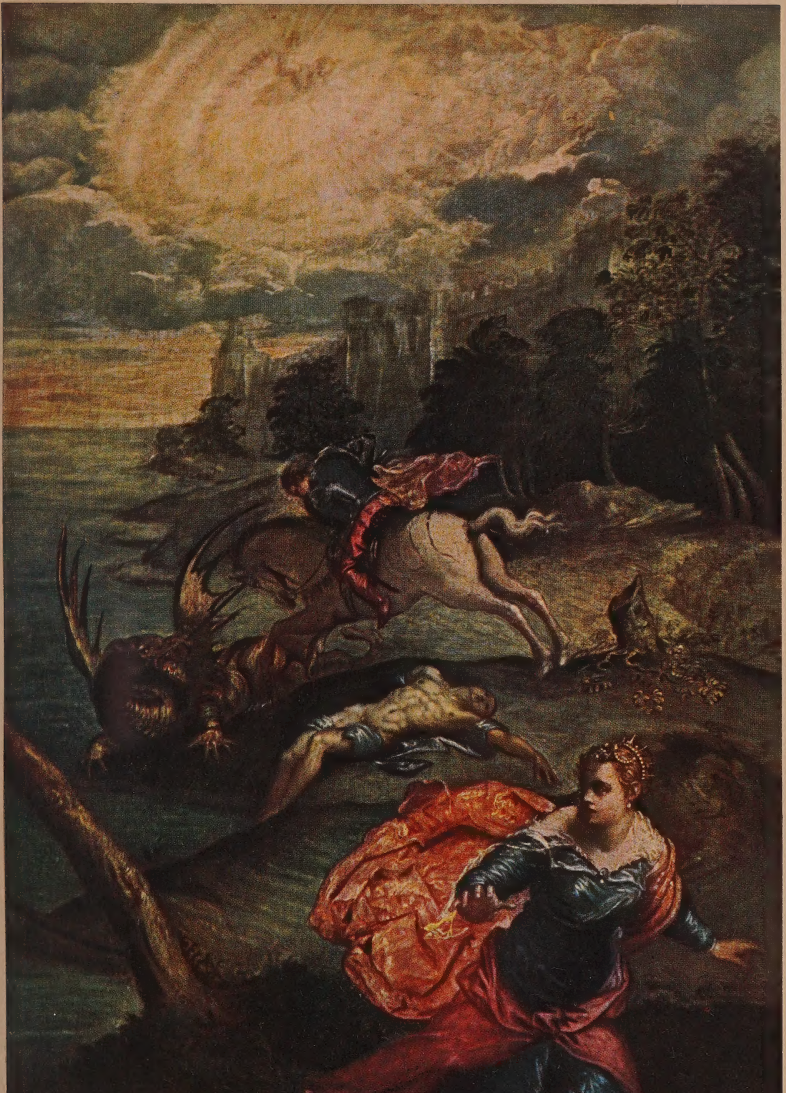
VENETIAN SCHOOL

No. 16.—"ST. GEORGE DESTROYING THE DRAGON"

The chivalrous Saint, mounted on his white charger, is in the act of killing the foul monster, while the frightened princess, Cleodolinda, falls on her knees in the foreground. The dead body of a previous victim is seen stretched on the ground in the middle distance. Behind rise the walls of the city.

Painted in oil on canvas.

5 ft. 2 in. h. × 3 ft. 3 in. w. (1·574 × 0·99)



of Radnor, together with the *Ambassadors* by Holbein the Younger (No. 1314) and the *Portrait of the Spanish Admiral Pulido Pareja* (No. 1315), which was long classed among the works of Velazquez, but is now generally considered to be the work of his pupil and son-in-law, J. B. del Mazo. This Italian nobleman, wearing a black jerkin, forms an admirable pendant to another life-size *Portrait of an Italian Nobleman* (No. 1022) who wears a buff jerkin and black trunk hose. The black cord which is suspended from his left knee to what appears to be a stirrup and passes over his foot suggests that he has been wounded in the foot. The *Portrait of a Tailor* (No. 697, Plate XXXIV.) is so well known and so popular that it has been selected for illustration. It is an excellent piece of painting, but entirely devoid of the inspiration which characterises the portraits by the world's greatest masters. It cannot, for instance, be compared with Titian's *Ariosto* (No. 1944, Plate XXX.), Bellini's *Doge* (No. 189, Plate XXVII.), Velazquez's *Philip IV.* (No. 745), or even Palma's *Poet* (No. 636, Plate XXXII.). The *Tailor* was formerly in the Grimani Palace at Venice, and was purchased at Bergamo for this Gallery in 1862 for £320. The *Portrait of a Lawyer* (No. 742) was bought out of the Pourtalès collection in Paris in 1865 for £528, 8s. 6d. The sixth of Moroni's genuine portraits in the Gallery represents *An Italian Ecclesiastic* (No. 1024), who, judging from the name inscribed on the letter he holds in his hand, is Canon Lodovico di Terzi of Bergamo, who was an Apostolic Prothonotary. This portrait cannot be satisfactorily compared with Lotto's portrait of another such dignitary of the Church (No. 1105).

Until half a century ago Moroni's pictures were little esteemed outside the Bergamask and Venetian territory. Morelli was the first to recognise as Moroni's work many pictures which had passed under the names of Moretto, Titian, Calcar, and others. Moroni died at Bergamo on February 6, 1578, and in that town alone can his work be adequately seen. He had no pupils of any importance, and his influence on the art of his day died with him.

BRESCIAN PAINTERS

To the Brescian group of painters belong also Giovanni Girolamo Savoldo (1480?–1548?) and Girolamo Romani, better known as Romanino (1485?–1566?). The former, represented at our Gallery by *Mary Magdalene approaching the Sepulchre* (No. 1031), is an artist of whose life very little is known. He was born at Brescia and went at an early age to Venice, where he studied the work of Giorgione and Titian, without however losing his individuality, which found expression in his predilection for the romantic aspects of nature and in sombre harmonies of colour. One of his most impressive pictures, in which he approached the richness of the typical Venetian colourists, is the *St. Jerome in the Desert* in the Layard collection, which will ultimately be added to the treasures of the nation. The Turin gallery owns a very characteristic *Adoration of the Shepherds* from his brush. Other good examples are to be found at Hampton Court (Nos. 143 and 144), Milan, Venice, and Berlin.

Romanino, a pupil probably of Ferramola and Civerchio, also went to Venice when he had reached manhood, and, like all his contemporaries in that city, followed in the wake of the two heads of the Venetian School, Giorgione and Titian. He was a very unequal painter, but at his best he does great credit to the traditions of his School. To appreciate his gifts it is necessary to study his magnificent *Pietà* at the Berlin gallery, and his works at Padua and Brescia. He died in Brescia about 1566. *The Nativity* (No. 297) does not show his art to particular advantage.

SEBASTIANO DEL PIOMBO

The Venetian School, from the time of the Bellini to the days of its decline, remained remarkably self-contained and free from outside influences. The only master who followed the eclectic tendencies which prevailed throughout Italy during the sixteenth century, and who thus dissociated himself from the glorious tradition in which he had been trained, was Sebastiano Luciani (1485?–1547), or Fra Sebastiano del Piombo as he was called from his office at the Papal Court, when he had transferred his activity to Rome. He was born in Venice and became a pupil first of Giovanni Bellini, then of Cima and Giorgione, on which three masters he clearly formed his early style. But when, about 1512, the famous Roman banker, Agostini Chigi, invited him to the eternal city to paint some frescoes in the Villa Farnesina, it was only natural that his art should have become appreciably affected by the new artistic atmosphere in which he now found himself. Raphael and Michelangelo were then at the head of the masters working under Papal patronage, and Sebastiano became a devoted adherent of the latter. Whilst retaining, at first at least, some of his early Venetian sumptuousness of colour, he acquired something of Michelangelo's sculpturesque firmness and grandeur of design, but gradually lost the more purely pictorial charm of his earlier style. His colour lost its richness, his technique became smoother and uninteresting, until at last the sculptural element of his designs completely subdued the sensuously pictorial. The much repainted *Resurrection of Lazarus* (No. 1) at the National Gallery is generally held to be his masterpiece, but it is difficult to understand the standard of judgment which made some of his contemporaries prefer this impressive, but uninspired, work to Raphael's *Transfiguration*, by the side of which it was publicly exhibited on its completion in 1520. Sebastiano was particularly successful as a portrait-painter, in which capacity he almost rivalled Raphael in excellence. Indeed some of Sebastiano's portraits, such as the so-called *Fornarina* at the Uffizi gallery and the *Dorothea* at the Berlin Museum, were for some considerable time ascribed to the Urbinate. The beautiful signed *Portrait of a Lady as St. Agatha* (No. 24) in our Gallery is a good example of his powers as a portrait-painter. The *Portraits of Sebastiano del Piombo and the Cardinal Ippolito de' Medici* (No. 20) is of questionable authenticity. But we have an undoubtedly genuine work by the master in *The Holy Family* (No. 1450), which was purchased in 1895 from Lord Northbrook for £2000. Sebastiano died at Rome in 1547.

MINOR MASTERS OF VENICE

Before turning to the work by the two marvellous later colourists of the Venetian School, Tintoretto and Paolo Veronese, we must mention a few of the minor masters whose paintings are to be found in the National collection. It is only meet that Bartolommeo Veneziano, whose activity extended from 1505 to 1555, should be represented by a portrait, since it was in this sphere that he achieved his principal successes. He was a pupil of Gentile Bellini, and was afterwards influenced by the Milanese and Bergamask masters. The *Portrait of Ludovico Martinengo* (No. 287) bears the artist's signature on a scroll.

The two *Saints* (Nos. 632 and 633) are the work of Girolamo da Santacroce, an inferior painter, who worked in and near Venice between 1520 and 1556, following first the style of the Bellini School, and subsequently transferring his allegiance to numerous other masters. Girolamo da Treviso (1497–1544), the painter of the *Madonna and Child* (No. 623), has no further connection with the Venetian School beyond the fact that he was born at Treviso

PLATE XXXVII.—TINTORETTO

(1518–1594)

VENETIAN SCHOOL

No. 1313.—"THE ORIGIN OF THE MILKY WAY"

Jupiter is seen descending from Olympus attended by his eagle and snatching away the infant Hercules from the breast of his mother, Juno, who is lying on her couch attended by *amorini* and her peacock. The lacteal jets escaping from the breasts of the goddess burst forth into the constellation known as the Via Lactea or "Milky Way."

Painted in oil on canvas.

4 ft. 10 in. h. × 5 ft. 5½ in. w. (1·472 × 1·663).

and studied under his father, Pier Maria Pennacchi. He worked principally in Genoa and Bologna, and, having entered the service of King Henry VIII. of England as military engineer, was killed by a cannon-ball near Boulogne in 1544. Girolamo must be counted among the host of Raphael's followers.

Bernardino Licinio, of whose life little is known, save that he was a kinsman and pupil of Pordenone, was probably born at Venice, though he was formerly believed to have been a native of Pordenone in Friuli. The scanty records of his life extend from 1511 to 1549. He was chiefly active as a portrait-painter, in which capacity he figures at the National Gallery with the *Portrait of a Young Man* (No. 1309). Among his most famous pictures is a family group in the Borghese Palace. This is generally known as *The Artist and his Family,* but represents the master's brother Arrigo, and not Bernardino himself. Another Family Group (No. 96) and a beautiful portrait of a *Lady Playing on the Virginals* (No. 71) are at Hampton Court Palace.

PAOLO VERONESE

Paolo Veronese (1528–1588) was, as his name denotes, of Verona, where he was born in 1528. His real name was Paolo Cagliari. He was the son of a sculptor named Gabriele Cagliari, by whom he was first trained as a sculptor. He, however, soon showed a preference for painting, and became the pupil of his uncle, Antonio Badile, a local artist of no great importance. Paolo also worked with Domenico Brusasorci ("The Rat-Burner"), and in 1551 was employed with him on paintings in the Cathedral at Mantua. Before that date Paolo had executed some early works in Verona, and had attracted the attention of his fellow-townsman, Michele Sammichele, the architect, through whose assistance he obtained the commission to decorate the Villa Soranzo near Castelfranco.

In this work he had the assistance of Battista Zelotti, who is now generally admitted to have painted the *St. Helena, Vision of the Invention of the Cross* (No. 1041, Plate XXXV.), which is officially attributed to Paolo Veronese in the National Gallery. In 1555 Paolo went to Venice at the invitation of his compatriot, the Prior Bernardo Torlioni, for whom he painted several pictures, which are still preserved in the church of S. Sebastiano. Among these earlier pictures in this church, the *Coronation of the Virgin* and the *Esther and Ahasuerus*, which are particularly fine, immediately established his reputation in Venice. On the recommendation of Titian, who then held absolute sway, Paolo received many commissions for pictures to decorate the Doge's Palace. They were soon afterwards destroyed in the two fires of 1574 and 1577. On June 6, 1562, he signed a contract to paint for the refectory of San Giorgio Maggiore the famous *Marriage at Cana*, which is now among the masterpieces in the Louvre. This large painting, measuring 21 ft. × 32 ft., was completed by September 8, 1563. In 1797 it was brought by road from Venice to Paris by Napoleon, who had seized it. It should have been returned, in accordance with the terms of the Peace of Campoformio in 1814, but the Italians considered it too large to remove, and accepted in its stead another, but quite unimportant, picture. For the *Marriage at Cana* Paolo received 324 ducats, a sum to-day equal to about £200—a large sum for a picture in those days. According to the terms of the contract he was, moreover, to be fed during the time he was engaged in painting it, to be repaid the cost of the materials, and to receive a pipe of wine. The picture is one of Paolo Veronese's finest achievements; it is, indeed, considered by some critics to be his masterpiece. This brilliant and beautiful piece of painting may be said to be an epitome of his art. In it we have all the qualities which combined to make him one of the greatest of Italian painters. It is noble in composition, perfectly harmonious in colour, graceful in grouping, brilliantly lighted, and instinct with a spirit of frank and joyous worldliness. The religious element is, however, entirely lacking, Paolo having merely used the scriptural story as an excuse for depicting a scene of Venetian festivity and magnificence. It is significant of the spirit of the times in which he lived that such a picture should have been accepted and admired as a suitable decoration for the refectory of a convent. There is no truly devotional feeling in any of Paolo Veronese's paintings, yet he was always able to invest his figures with dignity, and his representations of lavish splendour never degenerate into vulgarity. A further interest is added to this picture by the fact that a great number of portraits are introduced into it. On the extreme left of the picture is Alfonso D'Avalos as the bridegroom, on whose left are the bride, Eleonora of Austria, Francis I., Mary of England, widow of Louis XII., the Sultan Soliman, Vittoria Colonna, and Charles V. In the foreground Paolo has painted a group of four artists, including himself. He is playing on a viol; just behind him is Tintoretto with a similar instrument; on the right is Titian (then probably seventy-four years of age) with a bass-viol, while Bassano plays on a flute.

In 1565 Paolo painted three well-known pictures for the church of S. Sebastiano, which already possessed so many of his works. Probably in the following year was painted the *Family of Darius at the Feet of Alexander after the Battle of Issus*, B.C. 333, now in the National Gallery (No. 294). Although the Gallery contains ten canvases attributed to Paolo, probably only this picture and one other, the *Consecration of St. Nicholas* (No. 26), can be pronounced entirely authentic. The *Family of Darius* is in a remarkably good state of preservation, and shows us Paolo's mastery of colour. The principal figures are said to be portraits of the Pisani family. He painted the picture in the villa of the Pisani family at Este, and after his departure wrote saying, "I have left wherewithal to pay for the cost of my visit." The picture was purchased from Conte Vittore Pisani in 1857 for £13,650.

In 1566 Paolo returned to Verona, where he painted the *Martyrdom of St. George* in the church dedicated to that saint on the further bank of the river Adige. Among other important commissions executed during the ensuing years is the *Christ in the House of Levi*, which was painted for the church of San Giovanni e Paolo, and which called forth strong protest from the authorities of the Inquisition, who objected, not unreasonably, to the introduction of "buffoons, dwarfs, drunken Germans, and other fooleries." The picture is now in the Academy at Venice. During the last few years of his life Paolo Veronese was almost exclusively engaged in decorating the Ducal Palace, which had been rebuilt. The two finest of these paintings are the *Thank-offering for the Victory at Lepanto* in the Collegio and the *Rape of Europa*, perhaps his masterpiece, in the Anti-Collegio.

Paolo is said to have caught cold when walking in a jubilee procession for Pope Sixtus V. He died on April 19, 1588, his body being laid to rest in the church of S. Sebastiano. He had no pupils with the exception of his two sons, Gabriele and Carletto, the latter being by far the more gifted. His brother Benedetto, whose portrait is often included in the master's pictures, assisted the two sons in painting pictures after Paolo's death.

Among the pictures assigned to Cagliari in this gallery are included four allegorical groups, *Unfaithfulness* (No. 1318), *Scorn* (No. 1324), *Respect* (No. 1325), and *Happy Union* (No. 1326), all of which were formerly in the collection of the Earl of Darnley. The *Magdalen laying aside her Jewels* (No. 931), which was bequeathed by Mr. Wynn Ellis in 1876, is not usually credited to Paolo Veronese. The most exacting critics do not regard the *Rape of Europa* (No. 97), and *The Adoration of the Magi* (No. 268), as being entirely from Paolo's own hand.

Among Paolo Veronese's followers is Alessandro Varotari (1590–1650), a by no means distinguished painter of a period that was sadly lacking in original genius. He was most successful in his paintings of children, and showed preference for subjects which enabled him to introduce them into his compositions, such as the *Cornelia and her Children* (No. 70) at the National Gallery. The *Boy with a Bird* (No. 933) is also the work of his brush; the figure is taken direct from the sleeping Cupid in Titian's *Venus and Adonis* (No. 34).

TINTORETTO, THE LAST OF THE GIANTS

Tintoretto (1518–1594) the son of Battista Robusti, a cloth and silk dyer ("tintore") of Venice, was born in 1518 in Venice. He owes the nickname ("The Little Dyer"), by which he is always called, to his father's profession, his real name being Jacopo Robusti. The glorious colour of the lagoons among which he first saw the light, and his early association with the rich dyes of the Venetian robes that he saw in his father's shop, perhaps helped to make him what he ultimately became—one of the greatest colourists in the history of Italian art. He was to a great extent self-taught, although his early pictures suggest that he owed something to the art of Bonifazio Veronese. The very short period which he is said to have spent in the studio of Titian, who is reported to have unceremoniously dismissed him the moment he saw how well the boy could draw, seems to have had little influence on his art, nor can his friendship with the inferior painter Andrea Schiavone (Meldolla) have been very beneficial to his artistic development. While still a youth he possessed some small models made by Daniele da Volterra of the figures on the tombs of the Medici at Florence, which Michelangelo had executed a few years previously. These he studiously copied. He further developed his knowledge of design by modelling in clay and wax, devoting the day to painting and part of the night to making drawings from casts. His youthful ambition inspired him to write up on the wall of his studio the words: "Il disegno di Michelangelo ed il colorito di Tiziano"—a high standard indeed! It was given him to attain in great measure the summit of his ambition, and he became the finest draughtsman of the Venetian School even if he did not altogether equal the towering genius of Michelangelo; he was one of the foremost colourists in the whole range of art.

By sheer perseverance and indomitable pluck he overcame every obstacle in the path of his artistic career, but his reputation cannot be said to have become general until 1546, when he painted *The Worship of the Golden Calf* and the *Presentation of the Virgin* for the church of Santa Maria dell' Orto, the church of his own parish in Venice, in which he was ultimately buried. In 1548 he painted the *Miracle of St. Mark* in the Venice Academy, and to the same date also, perhaps, belongs the *St. George Destroying the Dragon,* which we now possess in the National Gallery (No. 16, Plate XXXVI.). This picture was one of the first possessions of the Gallery, being bequeathed in 1831 by the Rev. W. Holwell-Carr. It is a very good example of Tintoretto's art, and is in a much better state of preservation than the interesting and highly characteristic *Nine Muses in Olympus,* now at Hampton Court (No. 78). This latter picture was acquired by Charles I., with the Mantuan collection, and was shortly afterwards sold by the Commonwealth for £100. It is one of the few pictures by Tintoretto which bear his signature, being signed "JACOMO TENTORETO EN VENETIA." It reveals, in spite of considerable restoration, a consummate knowledge of drawing and modelling. Another fine example of Tintoretto's middle period is *Esther Fainting before Ahasuerus,* also at Hampton Court (No. 69). In 1561 was painted the *Marriage at Cana,* which is now in the church of Santa Maria della Salute, Venice.

This immense canvas measures 16 ft. × 21 ft. Ruskin has said of this picture that it "unites colour as rich as Titian's with light and shade as forcible as Rembrandt's, and far more decisive."

In 1560 Tintoretto first painted a picture for the Scuola di San Rocco in Venice, for which he painted altogether sixty-two canvases, which are still to be seen there. The most noble of these is the great *Crucifixion*, which is in the Sala dell' Albergo. This is, perhaps, Jacopo Robusti's masterpiece. He was at about the same time engaged in painting several large works for the decoration of the different halls of the Ducal Palace. In 1574 he was promised the reversion of the patent on the Fondaco de' Tedeschi (the Exchange of the German Merchants), the final mark of State patronage which Giovanni Bellini and Titian had enjoyed before him. In the disastrous fires in the ducal palace on May 11, 1574, and December 20, 1577, perished incomparable works of art by the Bellini, Titian, Paolo Veronese, and Tintoretto, but the rebuilding and redecoration of the palace were taken in hand without delay. Among Tintoretto's many magnificent paintings during the next few years must be mentioned the *Bacchus and Ariadne, Mercury and the Three Graces, Minerva expelling Mars,* and the *Forge of Vulcan,* which were executed in 1578 and are still preserved in the Anti-Collegio of the Doge's Palace. To about this date may be assigned the superb *Origin of the Milky Way* in the National Gallery (No. 1313, Plate XXXVII.). This was evidently originally a ceiling painting. It is a magnificent example of Tintoretto's treatment of light and shade and of his almost magical colouring. There is, in the Academy at Venice, a study for this beautiful picture which contains another figure, below and to the left of the Venus, viewing the scene from beneath. The National Gallery purchased this canvas in 1890 from the Earl of Darnley, together with the *Unfaithfulness,* attributed to Paolo Veronese (No. 1318), for the insignificant sum of £2,500. Needless to say, the Tintoretto alone is now worth a very great deal more.

Another of Tintoretto's pictures in the Gallery is the *Christ washing the Feet of His Disciples* (No. 1130), which was included in the Hamilton Palace sale of 1882, and was bought there by Sir Frederick Burton, then the Director of the Gallery, for the absurdly small sum of £157, 10s. The canvas was then in a very dirty condition, and thus escaped appreciation by the other connoisseurs at the sale. Until the recent wise redistribution of the pictures by Sir Charles Holroyd, this canvas was hung so high that it was little noticed by the general public; it is now hanging in the Entrance Hall, where it can be seen to the best advantage.

In 1588 Tintoretto was commissioned by the State to paint a picture to cover the *Coronation of the Virgin,* which had been executed in 1365 by Guariento of Padua on the end wall of the Sala del Maggior Consiglio in the Doge's Palace, and which was no longer held to be worthy of that position. Negotiations for such a picture had been pending with Paola Veronese, who, however, died before he could commence the work. Tintoretto was, therefore, the only artist in Italy capable of carrying out such a stupendous undertaking. He painted the work in two years, the subject chosen being *Paradise.* In the centre of the upper part of the composition are the figures of Christ and the Virgin, beneath whom are the Archangels, Patriarchs, Prophets, and Saints. At the base in the centre, just over the Doge's throne, is seen the Angel of Venice imploring the assistance of Heaven for the Republic. This colossal picture contains upwards of five hundred figures, and measures 84 ft. × 34 ft.—the largest painting by an Old Master in existence. The picture had to be composed in several sections, and Tintoretto availed himself of the aid of his elder son, Domenico, who had "often rendered assistance in hewing out for him some of the rough groundwork of his colossal creations." When the picture had at last been placed in its final position, Domenico "had to run up and down the ladders to join

PLATE XXXVIII.—FRANCESCO GUARDI

(1712–1793)

VENETIAN SCHOOL

No. 1054.—"VIEW IN VENICE"

Numerous figures are seen in a piazzetta in the foreground. To the right is a canal on which are gondolas. On the left is a church tower.

Painted in oil on canvas.

1ft. 2¼ in. h. × 1 ft. 9 in. w. (0·36 × 0·532).

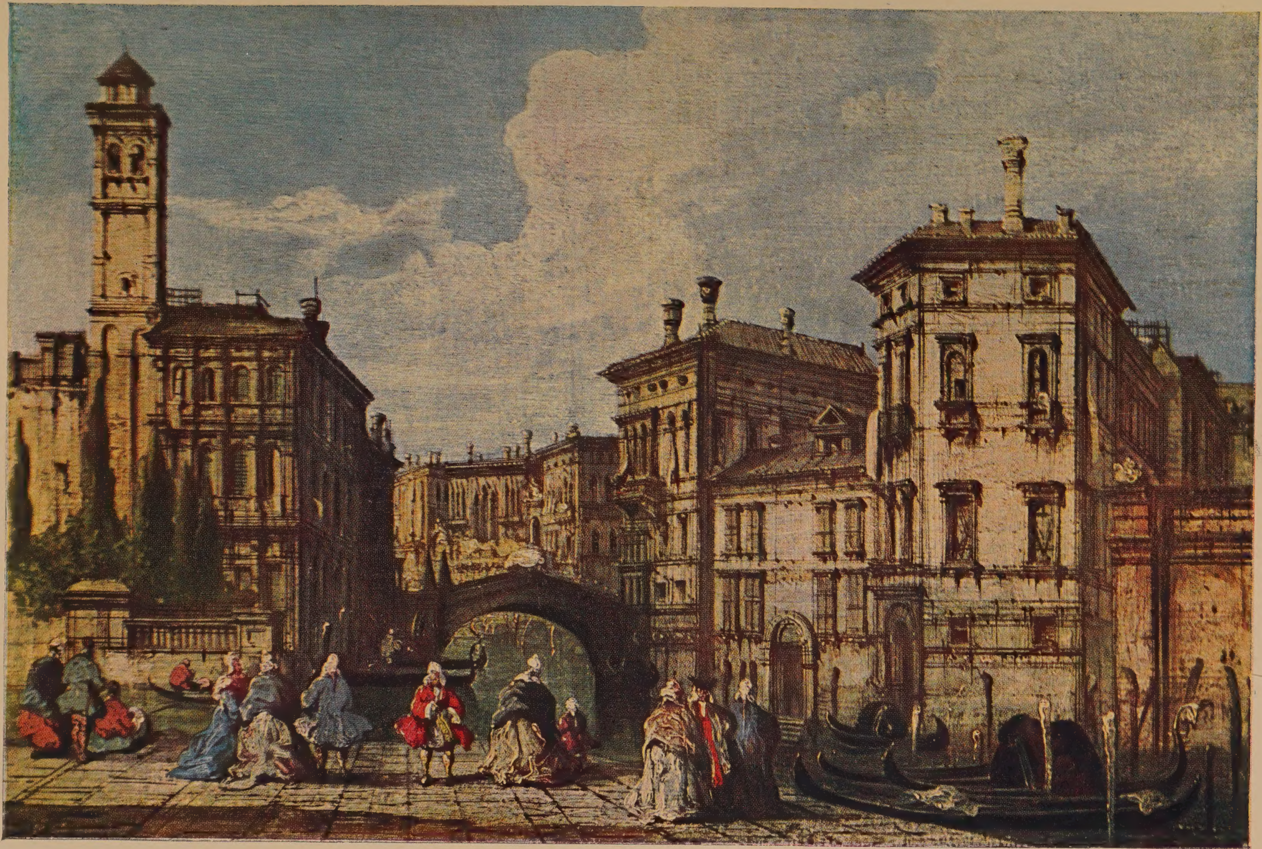


PLATE XXXIX.—JAN VAN EYCK

(1390?–1441)

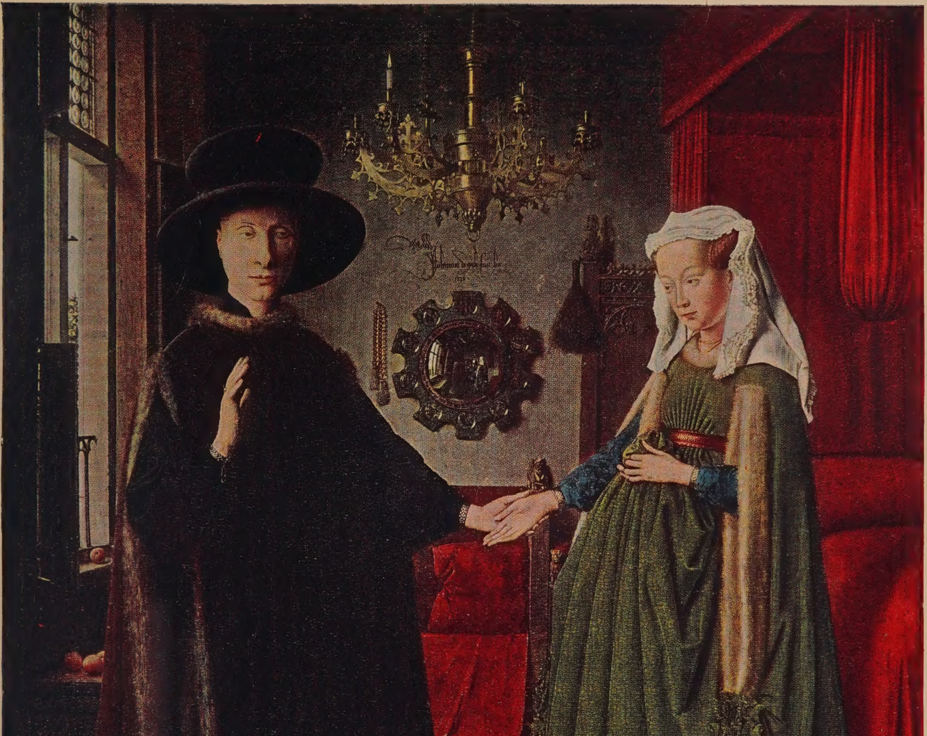
EARLY FLEMISH SCHOOL

No. 186.—"PORTRAITS OF JAN ARNOLFINI AND HIS WIFE"

They are seen standing in the middle of an apartment. A brass chandelier hangs from the ceiling. Ten circular pictures are set in the frame of the mirror which hangs on the wall at the back, on which is seen the signature of the artist, "Johannes de Eyck fuit hic 1434."

On wood.

2 ft. 9 in. h. × 2 ft. ½ in. w. (0·839 × 0·622).



the several pieces together, while Tintoretto stood below and supervised the work."

On May 31, 1594, Tintoretto's "soul, with a short sigh, escaped from earth to heaven"—so says the old record. He had on the previous day made his will, directing that Domenico "should finish with his own hand the pictures I leave uncompleted, working with that zeal and care which he has always shown in co-operating with me in a great number of my works."

The private collections of England are rich in Tintoretto's religious and mythological pictures. His vigorous portraits, painted in "the grand manner," are found in the Continental Museums and especially in Venice, where alone his work can be adequately studied. In the National Gallery we, unfortunately, possess no portrait by him, but an example of this branch of his art may be seen at Hampton Court—the *Portrait of a Knight of Malta* (No. 54).

Tintoretto's art at its highest has rarely, if ever, been equalled, but his work was frequently very unequal, especially in the earlier years of his life. His contemporaries said that he had three pencils, one of gold, one of silver, and one of iron. From the extraordinary rapidity with which he executed his designs and the fierce vigour of his creative imagination, he earned for himself the nickname of "Il Furioso." Sebastiano del Piombo is reported to have said that Tintoretto could do as much in two days as he could accomplish in two years.

VENETIANS OF THE DECLINE

The last flickering of the genius that found expression in Paolo Veronese's sumptuously decorative art can be traced in the work of Giovanni Baptista Tiepolo (1692–1769). But a century lies between the death of his artistic forbears and the date of his birth, a century of artistic decadence; and the baroque spirit, with all its restlessness and showy display of *bravura,* had taken possession of this master who must still be ranked among the great Venetian colourists, though he does not approach the earlier masters either as regards balance of design or depth of thought. Tiepolo was born in Venice in 1692, and studied under Gregorio Lazzarini, but all that is to be admired in his art is due to the example of the great sixteenth-century masters, whose works he had ample opportunity of studying in his native town. He was a facile worker, who delighted in covering extensive walls and ceilings with decorative compositions of rich colour and restless movement. Many palaces and churches in Venice and Bergamo are thus adorned by his brush; but his most famous work on a large scale is the fresco decoration in the Palace of the Archbishops of Würzburg, where he stayed in 1750. In 1763 he went to Madrid, on the invitation of Charles III., who wished him to paint some frescoes in the Royal Palace. He died at Madrid in 1769. Tiepolo's easel pictures, of which examples are to be found in the majority of the Italian and foreign galleries, do not generally suffer from the faults of his fresco work. They are better balanced and show less carelessness in execution, whilst retaining all the splendour of his palette. No really important work by the master is among the four pictures that bear his name at the National Gallery, all of which are of a more or less sketchy nature, especially the two designs for altarpieces (Nos. 1192 and 1193). The others are *The Deposition from the Cross* (No. 1333) and the example from the Samuel Bequest—*The Marriage of Barbarossa* (No. 2100). Tiepolo's two sons, Giovanni Domenico and Lorenzo, followed their father's tradition without achieving particular distinction. Kindred tendencies were shown by Sebastiano Ricci, or Rizzi (1659?–1734), a pupil of F. Corvelli. The *Sleeping Venus* (No. 851) and the *Esther at the Throne of Ahasuerus* (No. 2101) represent his art at our Gallery.

Whilst Tiepolo brought the old glory of Venetian colour to a new semblance of life after a century of feeble epigoni, another group of painters, headed by Antonio Canale, generally known as Canaletto (1697–1768), attained brilliant success in an entirely new direction. Canaletto, the son of the scene-painter, Bernardo Canale, in following the example of his by no means distinguished master, Luca Carlevari, devoted himself to recording the architectural glories of Venice, not, as had been done by Carpaccio and Gentile Bellini, as the setting of legendary or scriptural scenes, but for their own sake. He was purely and solely an architectural painter, and as such met with so much favour at the hands of the countless visitors that flocked to the city on the lagoons in search of pleasure and amusement, that most of his works were carried away by them to every part of Europe, whilst very few remained in the beautiful city which had been his source of inspiration. He was a purely objective painter, meticulously careful in the rendering of every detail and of his perspective, but with a fine understanding of grouping the masses of light and shade and an admirable sense of colour and atmosphere. He was the first artist to make use of the camera obscura for getting his perspective correct, a device which was also employed by his nephew and pupil Bernardo Bellotto, who also adopted the name of Canaletto, and whose works are often confused with his uncle's. Antonio started as a scene-painter, but devoted himself early in life, in Rome, to the class of subject with which his name will ever be associated. He lived and worked in England from 1746 to 1748, and died in Venice in 1768. His nephew Bernardo survived him by twelve years, spent the best part of his life in Dresden, where he became member of the Academy, and died at Warsaw in 1780. Canaletto is very well represented at the National Gallery, which contains no fewer than twelve pictures which are either by him or attributed to him (Nos. 127, 135, 163, 937–942, 1058, 1059, and 1429). Most of these are Venetian views, with the exception of the *Eton College* (No. 942) and the *Interior of the Rotunda at Ranelagh* (No. 1429), which are records of his sojourn in England, though the authenticity of the latter is subject to doubt.

Francesco Guardi (1712–1793) was born in Venice in 1712, both his parents being Austrians. He became the pupil, and, in a sense, the imitator of Antonio Canale, who is generally known as Canaletto. Guardi was less objective than his master, had a less accurate knowledge of perspective and architectural detail, being, in fact, more of a painter and less of a draughtsman. Guardi followed the Venetian tradition as to colour and tone, rendering the atmospheric effects of Venice with much pictorial charm and great delicacy of touch. His pictures are for the most part smaller and more picturesque than those of Canaletto. He is exceedingly well represented by nine pictures in the Wallace collection, by six in the Louvre, and by many in the private collections of England. The National Gallery contains a *View of the Church, Campanile, and Piazza of San Marco, Venice* (No. 210), *A Gondola* (No. 1454), and a *View in Venice* (No. 1054, Plate XXXVIII.), which was bequeathed by Mr. John Henderson in 1879. A *Santa Maria della Salute, Venice* (No. 2098), and *The Ducal Palace, Venice* (No. 2099), have recently been bequeathed by Mr. John Samuel. A very large number of pictures which are not by him pass under his name.

Among the minor followers of Canaletto was Jacopo Marieschi (1711–1794), a pupil of his father, Michele Marieschi, and of Gasparo Diziani. The Canaletto influence is more pronounced in the two Venetian views by this painter, which are on permanent loan from the National Gallery to the Dublin Gallery, than in the *Town on a River with Shipping* (No. 2102) and *Town on a River with Rapids* (No. 2103), by which his art is now illustrated in London.

What the Canaletti and Guardi did for the external appearance of eighteenth-century Venice, Pietro Longhi (1702–1762) did for the life of that city, then the centre of extravagance, luxury, and pleasure. His work in the sphere of painting has been likened to that of Goldoni in the art of the theatre. He was a painter of light, elegant, pictorial comedy, who found his subjects at the cafés and at the hairdresser's, among masqueraders and dancers, and among the easy-going, pleasure-seeking, dandified folk in the Piazza S. Marco. As a portrait-painter he was not quite as successful as in his genre scenes, which at times recall the work of Hogarth, although they never attempt to point a moral. Some important frescoes of fashionable life in Venice decorate the staircase of the Palazzo Grassi in Venice, in which city the majority of his works are still preserved. Four pictures from his brush are at the National Gallery—*The Domestic Group* (No. 1100), *The Exhibition of a Rhinoceros in an Arena* (No. 1101), *The Fortune-Teller* (No. 1334), and the *Portrait of the Chevalier Andrea Tron, Procurator of St. Mark's, Venice* (No. 1102).

With Canaletto, Guardi, Tiepolo, and Longhi closes the chapter of Venetian, and with it that of Italian, painters. The collapse of the Republic followed soon after their death, and with it died the munificent patronage that had fostered the arts through four centuries of magnificent achievement.

THE FLEMISH SCHOOLS

In the year 1385 the Dukes of Burgundy became the rulers of an important part of what we now know as Belgium, and from that date they gradually acquired control of the surrounding provinces. A splendid court, the increasing wealth of the country, and its growing cities prepared the way for the appreciation of beauty for its own sake and laid the basis of that gigantic development of art and particularly of painting which began in the fifteenth century and continued until the great Spanish wars in the middle of the sixteenth century. It was about the same year that the Dukes of Burgundy gained complete control of their territories, that the first of the great artists produced by the countries between the Rhine and the Maas began their career of fame. These were Hubert van Eyck, who was born about the year 1366, and his brother Jan van Eyck, who was born about the year 1390 and whose fame is no less than his brother's. These two great brothers are generally credited with the invention of painting in oil. The use of oil-painting was, however, already well known. Theophilus the Monk had already described it. The great improvement which the brothers van Eyck introduced was the method by which they used oil colour on panel. They did not allow the colours to dry before adding a new tone, but mixed the wet colours on the panel itself and thus produced the life-like effect which distinguishes their work from that of their predecessors and contemporaries. Where they learned their art is not known. Painting in Flanders and the Low Countries prior to the great Ghent altarpiece—the *chef d'œuvre* of the two brothers—seems to have been mediæval work executed in all probability under the influence of the Rhenish School of that period. Practically none of these paintings, however, remain to us. The centre part of the Ghent altarpiece is still preserved in the church of St. Bavon at Ghent, for which it was originally painted, but portions of the painting are now in the Berlin and Brussels galleries. The art of the van Eycks apparently originated in the illumination of manuscripts. The Dutch illuminators of the second half of the fourteenth century show a distinct character of their own, and maintain a marked independence of the French book-illustrators of the same period. We know of at least one manuscript illuminated in part by Hubert van Eyck—the Turin Book of Hours—which was, most unfortunately, destroyed some five years ago in the fire that consumed the treasures of the Turin Library.

Owing to their advance in the technique of painting, the Van Eyck brothers are looked upon as the founders of the Early Flemish School. Great as their influence was, the School directly dependent on them does not seem to have been large. To the best of our knowledge Hubert van Eyck had no pupils of importance, and Jan, who died in 1441, had only one follower of any note, Petrus Christus. Hubert van Eyck is not represented in the National Gallery. Practically nothing that can be attributed to him with absolute certainty or that can be attested by unimpeachable documentary evidence appears to have survived him, with the sole exception of the huge Ghent altarpiece, a part of which he certainly painted. Jan van Eyck can, however, be appreciated in this Gallery in one of his most beautiful works, the famous double portrait of *Jan Arnolfini and his Wife* (No. 186, Plate XXXIX.), and also in two smaller portraits which are included among our illustrations.

THE ARNOLFINI GROUP

Jan Arnolfini was the Bruges agent of a large trading firm in Lucca in Italy, and had acquired considerable wealth in his new northern home. His bride may possibly have been the sister-in-law of Jan van Eyck; if so, it was natural that Jan should take the greatest possible care in executing the picture for his future brother-in-law. The fact of their new relationship explains, perhaps, Jan's careful signature on the picture, which in the fine lettering of the period says, "Johannes de eyck fuit hic 1434" (John van Eyck was here 1434). As the act of betrothal is apparently here represented, we may, perhaps, presume that Jan was actually present on that occasion. The history of this famous picture is remarkable. In 1516 it belonged to Margaret of Austria, Regent of the Netherlands, to whom it had been presented by Don Diego de Guevara. Karel van Mander, the famous historian, tells us that it came into the possession of a barber-surgeon at Bruges, who presented it to the then Regent of the Netherlands, Mary, the sister of Charles V. and Queen-Dowager of Hungary. There is a quite uncorroborated tradition that the Regent was so pleased with the present that she granted the barber-surgeon an annual pension in return. It was in the possession of Mary of Hungary in 1556, and was in Spain in the eighteenth century, but seems to have then disappeared until it was re-discovered in 1815 by Major-General Hay in the apartments in Brussels to which he was taken to recover from his wounds after the battle of Waterloo. The General, then only a lieutenant, took a great liking to the picture, and, after his recovery, bought it, according to some authorities, for the paltry sum of £80 and brought it to England, where it remained in his possession until 1842. In that year the English Government purchased it for £630 for the National Gallery. Although more than sixty years have passed

PLATE XL.—JAN VAN EYCK

(1390?–1441)

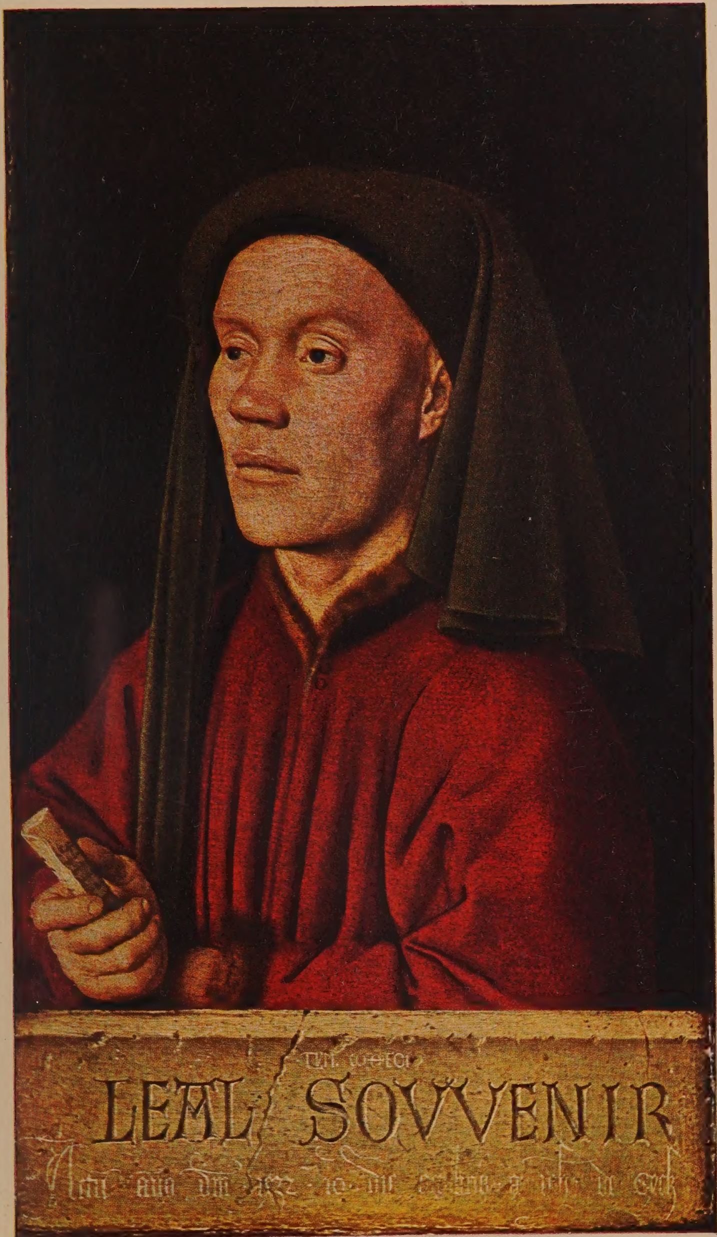
EARLY FLEMISH SCHOOL

No. 290.—"PORTRAIT OF A MAN"

He wears a dark red dress. On the lower part of the picture, which represents a stone parapet, are inscribed the words Τιμόθεος and LEAL SOUVENIR together with the painter's signature and the date, October 10, 1432.

On wood.

13¼ in. h. × 7½ in. w. (0·33 × 0·19).



LEAL SOVVENIR

since this painting was acquired by the nation, even the accumulated interest would represent but a small part of the value of the picture to-day. For perfection of finish this masterpiece has never been surpassed, and the delicacy with which light and shade are rendered has never been equalled in the primitive Schools. The wonderful manner in which the mirror, which hangs in the centre of the wall behind the figures, is painted, has always been the especial admiration of all lovers of art. The mirror reflects the figures of two other persons beside Jan Arnolfini and his wife, and the ten diminutive pictures which are let into the frame of the mirror depict the Scenes of the Passion.

The two other portraits by Jan van Eyck in this Gallery represent gentlemen of the period. The finer of the two, the *Portrait of a Man* (No. 290, Plate XL.), bears a full signature and date, besides giving the sitter's name, Tymotheos; the person represented is evidently a man of letters. The other, *A Man's Portrait* (No. 222, Plate XLI.), represents a man in a red turban or chaperon. An inscription on the back shows it to have been at one time in the famous Arundel collection. An inscription on the frame is probably not by Jan van Eyck himself, the lettering being apparently of later date than the picture, but it may have been copied from an original inscription on a previous frame.

The National Gallery does not possess any picture by Petrus Christus, the only important pupil of Jan van Eyck, but Mr. George Salting has lent his *Portrait of a Man,* which was formerly in Lord Northbrook's collection, and is now hung next to the Arnolfini picture. This portrait shows a masterly handling of the technique of painting as well as a beautiful finish and fine deep colour, but it lacks the sense of life which distinguishes Jan van Eyck's work from that of his follower.

CAMPIN AND HIS PUPILS

In the same year that Hubert van Eyck was practising his art at Ghent, another painter, Robert Campin, was working at Tournai. This master, no known picture by whom has come down to us, was, through his great pupils, Rogier van der Weyden and Jacques Daret (the supposed "Maître de Flémalle" or "Maître de la Maison de Mérode"), to become the founder of the Schools of painting which dominated art in Flanders and the Netherlands from the year 1441, the year of Jan van Eyck's death, down to the decline of the primitive Schools. This decline may be said to date from the introduction of the Italian Renaissance, and is noticeable in the work of Pieter Brueghel the Elder, who, on the other hand, stands on the threshold of a new era.

Rogier van der Weyden, whose influence was undoubtedly greater than that of Jacques Daret—if that be the name of the so-called "Maître de Flémalle"—was born at Tournai in 1399. He is mentioned as a member of the Painters' Guild of that city in 1432. Soon afterwards he went to Brussels, and, in 1436, is referred to as Painter to the City. In 1449 he journeyed to Italy and was present at the Jubilee in Rome in the following year. He subsequently lived in Brussels until his death in 1464. The three pictures which are officially attributed to him in the National Gallery are not from his hand; the best of the three is the fine *Deposition in the Tomb* (No. 664), a tempera painting on linen, which is in reality a genuine picture by Rogier's greatest follower, Dierick Bouts, of whom we shall have to speak later. However, at least one picture in this Gallery has been generally accepted by modern critics as a genuine work by Rogier, namely, the *Portrait of a Lady* (No. 1433), which is merely described as "Flemish School" in the official catalogue. She wears a clear white muslin head-dress.

The transparent shadows and precision of line are very characteristic of the artist. This fine picture became the property of the nation in 1895 through the bequest of Mrs. Lyne Stephens. Rogier's works are to be found in many Continental galleries, the Escorial, the Berlin and Antwerp Museums containing several of his most celebrated paintings. His *chef-d'œuvre* is a large altarpiece of the *Last Judgment*, which is preserved in the Hospital at Beaune. The picture includes the portraits of the donors.

The National Gallery contains a pair of excellent and characteristic *Portraits of a Man and his Wife* (No. 653, Plate XLII.) which are officially catalogued as "Flemish School." They are, however, by Rogier's great contemporary, the Maître de Flémalle. The woman wears a sumptuous head-dress such as was in favour with the ladies of that period, while the man's head is covered with a hood or chaperon not unlike that seen in the *Portrait of a Man* (No. 222) by Jan van Eyck. It is possible that these head-dresses were looked upon as signs of great wealth, as an old German proverb says, "*Wer lang hat lässt lang hängen*," that is, freely translated, "Who has much, displays much." Another picture in the Gallery which has been accepted by many critics as a work from this master's hand is the *Magdalen* (No. 654). In this beautiful fragment the Magdalen is represented in a green brocaded dress, seated and reading a book. Some critics have attempted to prove that this is, as the official catalogue suggests, only a picture of his School. The most important of the Maître de Flémalle's works, from the art-historian's point of view, are the two famous wings of the Werl altarpiece now in the Prado at Madrid, containing the portrait of the donor, Heinrich Werl of Cologne. They are dated 1438, and thus show that this master reached the culminating point in his art at almost the same moment that Jan van Eyck painted the portraits of Jan Arnolfini and his wife. Other important pictures by him are the beautiful small triptych of the *Annunciation* in the possession of the Comtesse de Mérode in Brussels, which was the sensation of the Golden Fleece Exhibition at Bruges in 1907, and the fragments of a large altarpiece (in all probability painted for Bruges), which are now preserved in the Städel Institute at Frankfurt. Nothing is known of the life of this master. Although his art was very little inferior to that of Rogier van der Weyden, his share in the development of Flemish painting cannot be compared with that of the latter, who was certainly the most influential of the Early Flemish artists. Rogier's compositions and ideas were repeated over and over again; his style was imitated by all the painters of Flanders and the Low Countries, until the advance of the Italian Renaissance altogether altered the course of artistic evolution.

ROGIER VAN DER WEYDEN'S FOLLOWERS

The National Gallery possesses many fine examples of the work of Rogier van der Weyden's followers, the most important of whom is Dierick Bouts, who was born at Haarlem about the year 1400. He is mentioned in 1460 as having then been long resident at Louvain and as having married the daughter of one of the burghers of that city. He was engaged in painting his most important work, *The Altarpiece of the Holy Sacrament*, during the years 1464 to 1468, for a chapel in St. Peter's Church at Louvain. He died in 1475, leaving two sons, Dierick and Albert. The latter is generally identified with the artist otherwise known as the "Master of the Assumption of the Virgin." He is a painter of merit, although not so important as his father. He is not represented in the National Gallery.

The most important example of Dierick Bouts's art that we possess is the *Deposition in the Tomb* (No. 664), to which reference has already been made. This painting, which is officially attributed to Bouts's great master, Rogier van der Weyden, is the only tempera

PLATE XLI.—JAN VAN EYCK

(1390?–1441)

EARLY FLEMISH SCHOOL

No. 222.—"A MAN'S PORTRAIT"

He is seen in a cloak and fur collar, and wears a dark red chaperon. Painted on wood, the frame being inscribed "Oct. 21, 1433."

10¼ in. h. × 7½ in. w. (0·26 × 0·19).

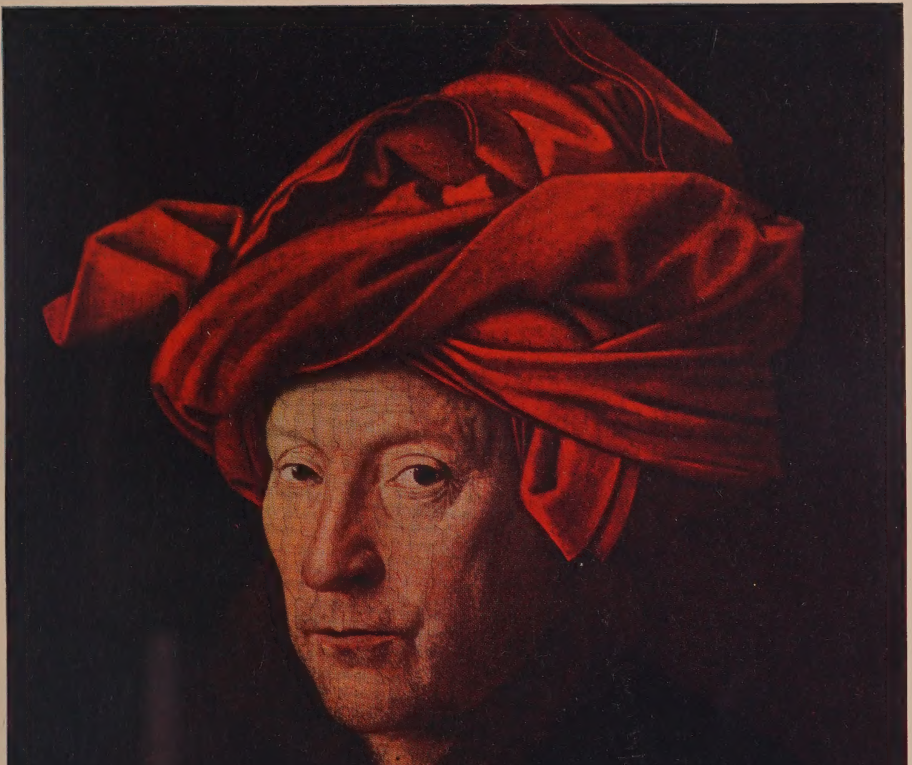


PLATE XLII.—EARLY FLEMISH SCHOOL[1]

No. 653.—"PORTRAITS OF A MAN AND HIS WIFE"

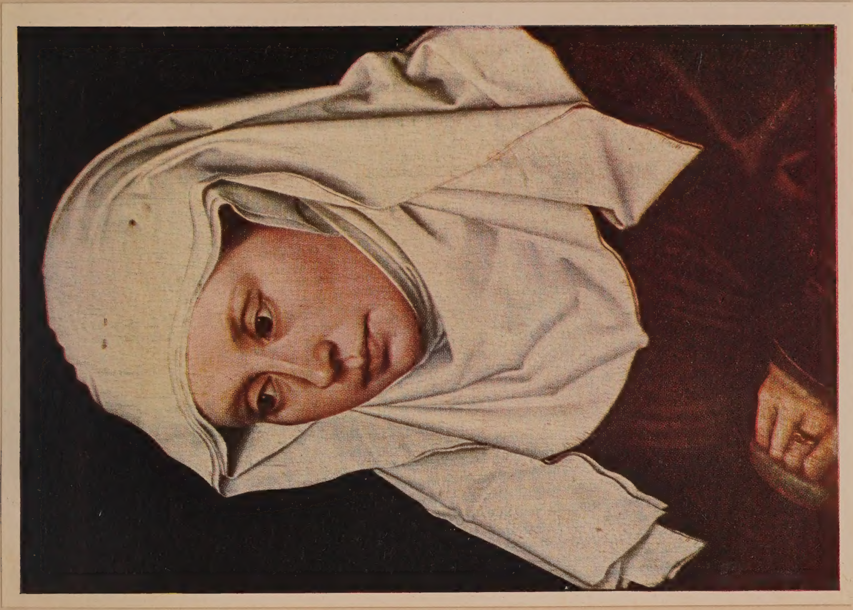
Two separate life-size portraits; the man seen three-quarter face to the right turns towards his wife who wears a white kerchief on her head.

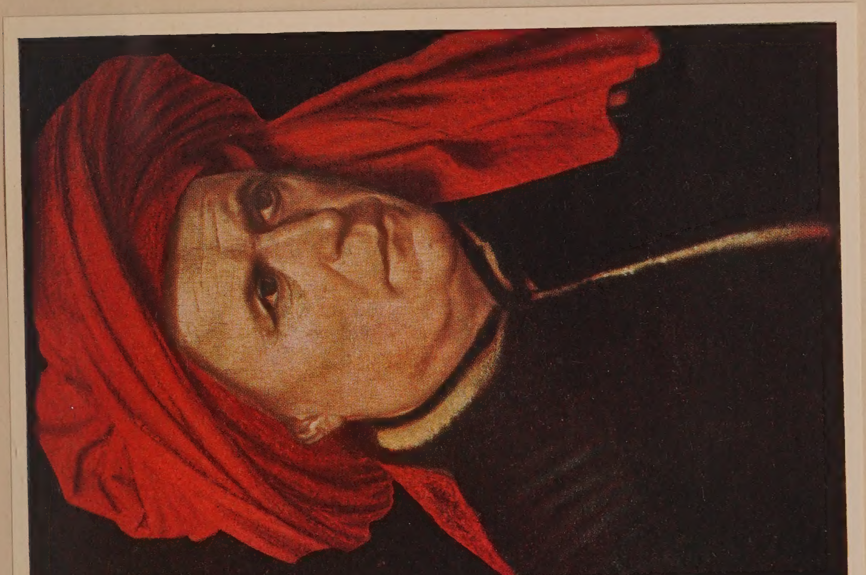
On wood.

Each picture 16 in. h. × 11 in. w. (0·407 × 0·279).

---

[1] This picture can almost with certainty be ascribed to the Maître de Flémalle.





painting by Bouts known to have been painted on linen. Although the practice of painting in tempera on canvas appears to have been by no means uncommon in the Flemish School of the period, yet because of their liability to suffer from climatic and other influences very few examples of this art have come down to us. The picture is in a perfect state of preservation. The once deep colours have faded slightly, and the whole painting shows that beautiful mellowness of tone that only the centuries can give. The *Portrait of a Man* (No. 943), which is officially ranked as "Flemish School," is certainly another example of Bouts's art. Modern critics believe this to be a portrait of Dierick Bouts himself, although it was formerly thought to be a portrait of the master's great follower, Hans Memling. It is unquestionably by Dierick Bouts, and shows his art to the best advantage. The drawing and modelling of the face and hands are among the finest things that have been produced in the whole range of Flemish art, and the expressive features of the sitter give this panel a unique charm. It was formerly in the collection of Samuel Rogers the poet, and was bequeathed to the nation by Mr. Wynn Ellis in 1876. The *Madonna and Child Enthroned with St. Peter and St. Paul* (No. 774, Plate XLIII.), which appears in the catalogue as being of the "Flemish School," is the third example by this painter which the nation possesses. It is a typical example of the devotional picture of the period, and was probably the centre panel of a triptych. Our facsimile reproduction gives an idea of the deep colour of this painting, which is in an excellent state of preservation. Mr. Salting lends an extremely beautiful *Madonna and Child* by the same master, which is hung next to the *Deposition in the Tomb.*

The leading contemporary of Bouts's later life was Hugo van der Goes. He cannot quite be called a pupil, although his works contain undoubted traces of his having been influenced by Bouts. He has a distinct style of his own, which is generally so marked that any one who has seen the famous *Portinari* altarpiece in the Uffizi in Florence can easily distinguish his brush from the work of the other painters of his time. Unfortunately he is not represented in the Gallery. One of his masterpieces is undoubtedly the *Trinity Altarpiece,* four panels of which are now preserved at Holyrood Palace. The centre panel has been lost, but the side panels contain portraits of James III., King of Scotland, his wife Margaret of Denmark, and Sir Edward Bonkil (or Boncle), first Provost of Trinity College Church, Edinburgh. Hugo van der Goes died in 1482.

It will not be inappropriate to say a few words here about an entirely mythical painter whose name is frequently met with in old catalogues—and in provincial museums—namely, Gerard van der Meire. Little is known of him save his name, which is mentioned by old historians; but the pictures that were supposed to be from his hand are now regarded as the work of various artists of the fifteenth and sixteenth centuries.

HANS MEMLING

By far the most popular of all the Early Flemish painters is Hans Memling. He was the originator of the style of painting which was carried on at Bruges until the middle of the sixteenth century. All manner of pictures of the School of Bruges used to be attributed to this important artist—the Fra Angelico of the North—and it is particularly due to the researches of Mr. W. H. James Weale that his character and work have become thoroughly known. Mr. Weale gives the date of Memling's birth as between the years 1430 and 1435. It is generally accepted that he was born in the village of Mömling or Mümling near Aschaffenburg on the Maine. He came to Bruges some time before 1467, by which date he seems to have already acquired considerable fame. The big altarpiece in Danzig, *The Last Judgment,* is now universally accepted as his. It bears the date 1467. This is the earliest date on any of the master's works. After 1467 there is a long list of dated pictures until 1491, including the famous panels which are preserved in St. John's Hospital at Bruges. Between 1470–1480 Memling married Anne, the daughter of Louis de Valkeneere. He must have acquired considerable wealth, since he is mentioned as owning land in the neighbourhood of Bruges and several houses in the town. He was also an underwriter of a loan which the city took up in 1480, to defray the cost of the war between the Emperor Maximilian and France. He died in 1494, leaving three sons who were then still minors. The characteristic quality of his art is the angelic charm which no other painter of his School ever attained. But he had not the strength of Dierick Bouts nor his perception of landscape, neither had he the precision of draughtsmanship of Rogier van der Weyden. Revealed in all his works is an intensely devout feeling which it is difficult to reconcile with the old and rather widespread report that he was a drunkard and a debauchee. Even when he depicts scenes of the deepest sorrow and distress, his saints wear an expression of heavenly joy and peace. He was the master-painter of the pleasant side of life. The National Gallery owns two pictures by Memling, the *Virgin and Infant Christ Enthroned, with St. George and a Donor* (No. 686, Plate XLIV.), which was bought for £690 at Cologne in 1862, and *St. John the Baptist and St. Lawrence* (No. 747, Plate XLV.), two panels, wings of a lost triptych. Both of these pictures, the latter of which is in the official catalogue only ascribed to Memling, appear to have been painted about 1475. They are both excellent examples of Memling's art, as may be seen from our coloured reproductions. The beautiful deep colours are arranged with perfect harmony and taste, and the drawing of the tranquil standing or sitting figures shows a great improvement on the hard delineation of the master's predecessors. The third picture, the small *Madonna* *and Child* (No. 709), although officially attributed to him, is not from his hand, and is most probably by the "Master of the Lucia Legend," who was a close imitator of Memling's art. It is an interesting little panel. This picture was presented to the nation by the late Queen Victoria, in fulfilment of the wishes of the Prince Consort.

GERARD DAVID

Hans Memling's greatest follower was Gerard David, who is as highly esteemed as Memling by some critics.

With Gerard David, who is represented in the Gallery by two of his finest works, the quattrocento of Flemish art comes to an end. He is the last of a great tradition; his followers are no longer painters of the first rank—Isenbrandt, his most popular pupil, not excepted. The year 1500 marks a turning-point in the history of Bruges, for the sixteenth century was not a happy one for that city. Commercially Bruges was superseded by Antwerp. The wars which followed the Reformation brought about its final ruin. But in 1483, the year of Gerard David's arrival, Bruges was still the queen of Flanders. Gerard David, who was born about 1460 in Oude-water in Holland, was entered as a member of the Guild of St. Luke, the Corporation of Painters, on the 14th of January 1484. Like nearly all the great artists that Flanders and the Low Countries have produced, Gerard David came from the north. The Flemings have not, up to the present day, any marked gift for artistic pursuits; and it was only their wealth which induced the artist of the Low Countries to take up his abode in the wealthy towns of the south. In 1496 he married Cornelia Knoop, the daughter of a well-known and wealthy jeweller at Bruges, and never left the city until his death on the 18th of August 1523. Perhaps the same can be said of Gerard David's art in

PLATE XLIII.—EARLY FLEMISH SCHOOL[1]

No. 774.—"THE MADONNA AND CHILD ENTHRONED"

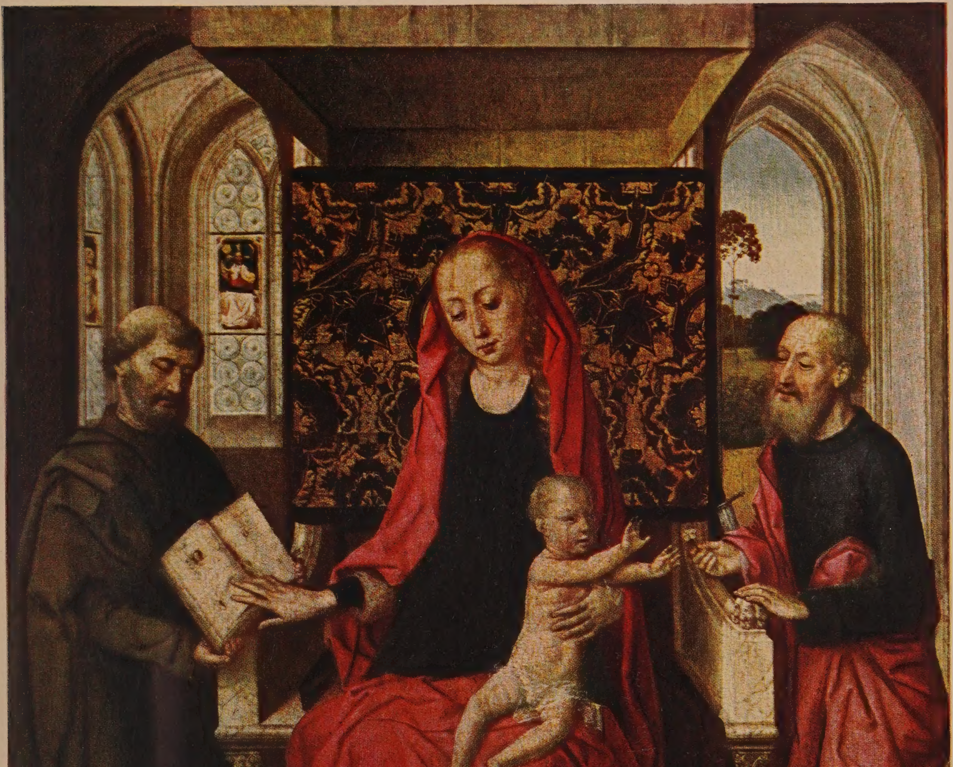
The Madonna is seated between St. Peter and St. Paul.

On wood.

2 ft. 3½ in. h. × 1 ft. 8½ in. w. (0·69 × 0·52).

---

[1] This picture is probably by Dierick Bouts.



relation to that of Quinten Massys, his great rival in Antwerp, as has been said of the cities where they lived. The former kept to the beaten path of tradition, quietly imparting to his figures a noble expression, and carefully adhering to the technique which the founders of the School had invented. The latter sought to discover new expressions, new ideas, and a new style which was quite without precedent, and yet was, as will be seen later, a necessary development in art. Magnificent as are Gerard David's paintings, beautiful in feeling, perfect in tone and colouring, his art fell with the city in which he lived ; but the new style which Quinten Massys was creating in Antwerp was destined to live and to be never forgotten. Gerard David's most famous work is the altarpiece which he painted in 1509 as a gift to the convent of the Carmelite nuns of Sion at Bruges. This large panel, which remained in the church for which it was painted until 1783, when it was sold by order of the Emperor Joseph, is now preserved in the Museum at Rouen. It represents the *Madonna and Child surrounded by Angels and Saints*, and shows in the right and left hand corners the portraits of Gerard himself and his wife. Gerard's works are frequently met with in the more important galleries: the Louvre, the galleries of Berlin, Vienna, and Munich, contain important examples of his art. The pictures which he finished in 1498 for the Law Courts at Bruges, representing the *Judgment of Cambyses* and the *Flaying of Sisamnes*, are still preserved in the Museum at Bruges. One of the panels by his hand in the National Gallery is *A Canon and his Patron Saints* (No. 1045, Plate XLVI.), which was ordered, probably as one of two panels, in 1501 by Bernardino de Salviatis for the church of St. Donatian at Bruges. It shows the master's art at its very best. The painting of the heads, as well as of all the detail of the dress, is perfect. Light and shade are displayed in masterly fashion, and the landscape with the figure of a beggar is of a greater freedom in conception than anything painted till then in Flanders. This fine painting was bequeathed to the nation by Mr William Benoni White in 1878, after having been from 1792 to 1859 in the possession of Mr. Thomas Barrett, of Lee Priory, Kent. The other picture by our artist is the *Mystic Marriage of St. Catherine* (No. 1432, Plate XLVII.). Although perhaps not in an equally brilliant state of preservation as No. 1045, it is no less important as revealing the style of the master. The scene is laid in a Dutch garden of the period; and here again every detail is treated with the greatest care. The picture was bought by Mr. Lyne Stephens at the Beurnonville sale in Paris in 1881 for 54,100 francs, and was bequeathed to the nation by his widow in 1895.

DAVID'S FOLLOWERS

As has already been stated, Gerard David's followers are not painters of the first rank. His best known pupil is Adriaen Isenbrandt. The essential characteristics of the latter are a very deep reddish-brown tone, the deep red of his garments, and a peculiar sliding way in which the rocks rise out of the middle of his landscapes. His works, generally small in size, are met with frequently in galleries and private collections; but his large paintings are generally not as pleasing as the many highly-finished little panels which have made this master popular. The National Gallery does not contain any important picture by him; the three unpretentious little panels, the *Head of St. John the Baptist with Mourning Angels* (No. 1080), the *Entombment* (No. 1151), and the *Bust Portrait of a Young Man* (No. 1063), which might be by this master, are in a bad state. The first two of these are catalogued as German pictures and are now hung in the German Room. The *Young Man* is officially styled as being of the "Flemish School." Isenbrandt must have had many assistants, as a great number of pictures which bear his name show neither his finish nor the charm of feeling which is seen in his best works, but have evidently been painted by some pupil or imitator.

Another of Gerard David's pupils was Ambrosius Benson (or Berson). The Museum of Antwerp, the Prado in Madrid, and Monsieur Martin Le Roy in Paris possess his most important pictures. Nothing in the National Gallery is proved to be by his hand. This painter was much influenced by the Renaissance.

The greatest artist amongst Gerard David's followers was Albert Cornelis, who died in 1532. The only picture which we know to be by him is the large *Coronation of the Virgin surrounded by Angels* in the church of St. Jacques at Bruges. The "modern" idea was represented at Bruges after Gerard David's death by Jan Prevost de Mons, who is named after the town where he was born. The only picture which is definitely known to have been painted by him is *The Last Judgment* in the Museum at Bruges, painted in 1525. He was an eclectic, and was largely influenced by the more important painters of his time, more particularly by Massys and Mabuse. The National Gallery contains the *Virgin and Child in a Garden* (No. 713), which is officially ascribed to Jan Mostaert. It is, however, a characteristic work by Prevost, to whom Monsieur Hulin in an excellent monograph on this master attributes this picture. It was presented to the nation by Queen Victoria in memory of the Prince Consort. After the middle of the sixteenth century the Bruges School practically ceased to exist; there are numerous late copies of the great pictures which the School produced, but which do not reveal any artist of importance.

THE RISE OF ANTWERP

As we have seen before, the fall of Bruges marks the rise of Antwerp. At the moment when Gerard David was practising his great art at Bruges, Quinten Massys at Antwerp became the founder of a new School, and he and his followers were in a short time to become the leading masters of the whole country. He was probably born in the year 1466, and was the son of a blacksmith at Louvain, but was already a member of the Guild of St. Luke in that city in 1491. His most important works date from the beginning of the sixteenth century, and his fame as a painter is characterised by his relations with the important men of his time. Erasmus and Dürer were linked to him by ties of friendship. His earliest authenticated work was the large altarpiece which he painted in the year 1509 for the church of St. Peter at Louvain; it is now preserved in the Brussels Museum. The subject of this picture, which represents the *Holy Kindred,* did not allow Massys to show his dramatic powers; only the wings, which depict scenes from the life of Joachim and Anna, enabled the master to exercise his power of dramatic movement, which is the characteristic element of his art. The other large altarpiece, which was ordered by the Joiners' Guild at Antwerp in 1508, and which is now in the Antwerp Gallery, was finished somewhat later than the Brussels picture. The centre panel of this large altarpiece, the *Descent from the Cross,* is our artist's masterpiece. Dramatic feeling and deep pathos are combined with a new masterful handling of colour, light, and shade. Nearly as light as the impressionist pictures of our own day, this work stands alone in the history of painting in the Northern Schools. Everything seems more natural, more life-like; and the academic style of Bruges is for the first time entirely surpassed. Originals by the master are very rare, but copies after his works are frequently met with. The picture in the Louvre, the *Money-changer and his Wife,* has been copied over and over again, and variations of it are to be found in many collections. The *Salvator Mundi and the Virgin Mary* (No. 295) is ascribed to him, but is hardly from his hand. The subject is a very common one with the painters of the period, and variations of it were evidently turned out by the dozen from the workshops of Albert Bouts and Quinten Massys. All things considered, one must not think of the painters of this period as working by themselves in studios of their own; they should rather be regarded as master artisans who devoted most of their time to superintending the work of their employees, only executing the most important commissions themselves. Massys seems to have had a large workshop of this kind, and in most cases only provided the drawings for the panels, which were then finished by his employees. These followers or assistants never developed any remarkable features of their own.

The earliest imitator of Quinten Massys was Marinus van Roymerswaele, who, though born in Zeeland in Holland, was influenced by our master to such an extent that he must be considered to belong to the School of Antwerp. The dates on his pictures range from 1521 to 1560. The *Two Bankers* or *Usurers in their Office* (No. 944) is similar to those which Marinus painted over and over again. They are almost caricatures, but show the excellent workmanship and finish of the period. This picture entered the Gallery in 1876 as a bequest from Mr. Wynn Ellis.

Two sons of Quinten Massys became painters of some distinction. Jan, who was born in 1509, worked mostly in the tradition of his father, but his good taste prevented him from adopting the affected style of Jan van Hemessen, who was born in Antwerp, and whose style influenced the School of Antwerp about the middle of the sixteenth century. Neither Jan Massys nor Hemessen are represented in the National Gallery, nor is Jan's brother, Cornelis Massys, who was born in 1512, and is a rather eclectic painter. Cornelis seems to have been strongly influenced by Joachim de Patinir, who takes us back to the earlier period of the Antwerp School.

PATINIR, THE FATHER OF LANDSCAPE PAINTING

Patinir was born at Dinant, and became a member of the Painters' Guild at Antwerp in 1515. He was a friend of Dürer, and came into communication with the great Nuremberg painter in 1521, when Dürer paid a long visit to the Netherlands. Patinir died at Antwerp in 1524. He may be called the father of the landscape painting of the Northern Schools. He was the first to raise the importance of landscape for its own sake and as dominating the biblical subject represented. Moreover, although the Dutch painters of this period gave a greater importance to the landscape than the contemporary Flemish artists, they did not paint landscapes pure and simple, with just a diminutive figure of a St. Jerome, who seems to hide his presence among a mass of rocks and mountains. Patinir had many followers and contemporary imitators, whose works generally pass under his name, even in public galleries of importance. The National Gallery Catalogue gives seven works to this master, but not all of these are of particularly high artistic value. They are also for the most part in a poor condition. The *St. Agnes adoring the Infant Christ* (No. 945), who is seated in the lap of His mother and holding a coral rosary in His hands, may have the strongest claim to be considered genuine. The *St. Christopher carrying the Infant Christ* (No. 716) is in a bad state, but may have been a work by this master before it was spoiled by repaints and over-cleaning. All the other pictures attributed to him here are more or less doubtful. His School seems to have been very large, but did not produce any painter of note, Cornelis Massys, who has already been mentioned, not excepted.

Karel van Mander has it that Herri met de Bles ("with the forelock") was a pupil of Patinir. This master, who developed his style to a great extent in Italy, lived at Malines and at Liège until about 1550, and belonged to the School of Liège. But before dealing with him, we must here mention another painter of considerable importance, who is not generally accepted as belonging to the Antwerp School, namely, the "Master of the Death of the Virgin," so called from the two altarpieces representing the *Death of the Virgin Mary*, which are in the Cologne Museum and the Alte Pinakothek in Munich respectively. This artist is possibly identical with Joos van Cleef, or van Cleve, the Elder, and was born at Cleef about the year 1485. He became a member of the Antwerp Painters' Guild in 1511, and died in the same city in the year 1525. His best picture in the Gallery is the half-length *Portrait of a Man with his Hand upon a Skull* (No. 1036), which in the catalogue is only classed as of the Flemish School. This picture shows all the subtlety of the artist's hand, his exquisite finish and light shadows. The only picture in the Gallery which is labelled as being by the "Master of the Death of the Virgin" is the *Virgin and Child with Donor*, lent by Mr. George Salting, which at the moment is for convenience hung among the Cologne School pictures in the German Room. This picture is not a good example of his style, and has been considered by some critics to be from the hand of a capable follower.

MABUSE

The most important of the Antwerp painters after Quinten Massys was Jan Gossaert, called Jan of Mabuse. He was born about the year 1470 at Maubeuge in the Hainault. He generally signed his works "Johannes Malbodius." In 1503 he became a member of the Painters' Guild. The year 1508 saw him in Italy. He was Court Painter to Philip of Burgundy, who in 1517 became Bishop of Utrecht. Mabuse apparently died at Antwerp in the year 1541. His style shows clearly the influence of his lengthy stay in

Italy, but the quality of his finish, which even surpasses that of Hans Holbein the Younger, shows him to have been a careful follower of the old tradition of his northern home. A great many pictures are attributed to this important master, but only the very best can in fairness be allowed to pass as the work of his hand. His most beautiful picture is the magnificent *Adoration of the Kings* in Lord Carlisle's collection. The National Gallery contains a superb example of his art, the beautiful *Portrait of a Man* (No. 656, Plate XLIX.). He is dressed in a black fur-lined coat. This portrait shows the master at the zenith of his art, and but for the depth of characterisation of the sitter might be, in every respect, compared with Holbein's finest productions. We feel that the likeness is perfect, and the very quality of the silk and fur of the dress are revealed in this masterpiece of painting. This picture was purchased from Mr. Edmond Beaucousin, of Paris, in 1860. The *Jacqueline de Bourgoyne* (No. 2211) is a recently acquired and authentic picture by Mabuse. The *Magdalen* (No. 2163), which was lately acquired privately for the insignificant sum of £30, and is officially catalogued as "Antwerp School," is also a genuine work by this artist. Another painting attributed to him is *A Man's Portrait* (No. 946). This panel, which was at one time in the collection of Charles I., King of England, cannot compare in quality or importance with the one reproduced. It is worth noting that the Royal collection at Hampton Court contains the interesting group of the *Three Children of Christian II., King of Denmark* (No. 278).

HERRI MET DE BLES

The School of Antwerp fell into decay together with the other Flemish schools of the period, about the middle of the sixteenth century. We must now revert to the interesting personality of Herri

PLATE XLIV.—HANS MEMLING

(1430 ?–1494)

EARLY FLEMISH SCHOOL

No. 686.—"THE VIRGIN AND INFANT CHRIST"

The Madonna is enthroned under a canopy in a garden. On the left is an angel playing on a guitar; on the right kneels the donor, behind whom stands St. George with the slain dragon at his feet.

On wood.

1 ft. 9¼ in. h. × 1 ft. 2¾ in. w. (0·54 × 0·375).

PLATE XLV.—ASCRIBED TO HANS MEMLING

(1430?–1494)

No. 747.—"ST. JOHN THE BAPTIST AND ST. LAWRENCE"

The Saints are represented holding their symbols.

On wood.

Each panel 1 ft. 10½ in. h. × 6¾ in. w. (0·571 × 0·171).

met de Bles, whom we have already referred to as the only important pupil of Joachim de Patinir. He was one of the most interesting painters in Flanders during the first half of the sixteenth century, and his influence was perhaps even greater than that of Quinten Massys, with the difference that Herri met de Bles had more imitators of his general style, whilst the followers of Quinten Massys applied themselves to duplicating rather than imitating their master's characteristic compositions. The pleasing *Magdalen* (No. 719) is a good and very effective example of the art of Herri met de Bles. It shows the distinct influence of a long stay in Italy; the pretty dress and the well-arranged composition of the whole and especially the bright colours attract the eye of the spectator. Our master's art was certainly not of the highest order, but it is essentially pleasing, and thus explains his popularity. His richly bejewelled Saints and elaborately clad Virgins and Holy Families attracted and pleased the eye and showed visions of an unknown Paradise. The other panel, a *Mount Calvary* (No. 718), is a fairly good School picture. Herri met de Bles is also known by his nickname Civetta ("little owl") on account of his not infrequently signing his pictures with an owl perched on the branch of a tree. This artist is also credited with certain landscapes which can be found in nearly every important gallery, but, as in the case of Cornelis Massys, genuine works by his hand are as rare as works by his many pupils are common.

We will now take leave of Antwerp and Liège and turn our attention to Brussels, the home of the last of the more important Schools of early painting in Flanders. We have seen that Rogier van der Weyden lived in Brussels from the year 1450 until his death in 1464. It is obvious that the influence of Rogier was the dominating feature in the art life of the city, even long after the great painter's death. This is perhaps the reason why the names and characteristic qualities of his many pupils and followers in

Brussels have fallen into oblivion with the exception of one master, Colin de Coter, whose careful signature on two paintings which have come down to us recalled his name quite recently to posterity. A picture of a *Magdalen*, painted by this artist, is in the Louvre, and the border of the saint's dress bears the careful signature of the painter. His other picture is in a provincial town in Belgium. C. de Coter's work does not show any particular finesse, but simply proves him to be a careful follower of his master. He is the only stepping-stone we have to the later period of painting in Brussels which finds its chief representative in Barend van Orley.

THE ITALIAN INFLUENCE

The fame of Van Orley is rather greater than his actual performance. He cannot, however, be compared with his great contemporary Jan de Mabuse. His influence was greatest as a designer of tapestries, and his designs are frequently met with in the work of the Brussels tapestry manufactory of that period. He was the son of the obscure painter Valentin van Orley, and he was born about the year 1495, and died in 1542. He was Court Painter to Margaret of Austria, Regent of the Netherlands, from 1518. In his earlier works he still shows some traces of his connection with the Schools of the fifteenth century, but he soon came under the influence of the Italian masters of the Cinquecento, and was evidently attracted by the works of Raphael. The Royal Institution in Liverpool contains a good and genuine work by his hand, *The Rest on the Flight into Egypt*. The National Gallery does not own a work from this artist's hand. His ability as a designer is unquestionably greater than the artistic merit of his pictures; as a painter he does not rank much above the average of his time. Other Brussels painters of this period are the members of the Van Coninxloo family, whose work is of no particular artistic value, being empty in design and cold in colour. There is no need to enumerate all the minor men of this period. The National Gallery does not contain any example of their generally mediocre works.

THE DUTCH PRIMITIVES

We will now leave the cities of Flanders and go north to the Netherlands, where, since the days of Rogier van der Weyden and Dirk Bouts, a great School of painting had flourished. This School did not fall under the influence of the artists south of the Maas, but succeeded in preserving a style and character of its own. It is very regrettable that the National collection does not contain a single work belonging to the Early Dutch School, one of the greatest Schools of painting the world has ever seen. This is all the more unfortunate because works by these artists have advanced in late years very considerably in value. At the same time nearly all the important works which were until recent times in private hands have found a final harbour of refuge in the big Continental Galleries. The collections of Berlin and Brussels are particularly fortunate in this respect. Although the Gallery does not contain anything by the painters of this large School, it is necessary briefly to review their merits and works, as the later School of Dutch painting—that is to say, the great School of the seventeenth century—is not otherwise to be explained and cannot be sufficiently understood without reference to this particular period.

The first master of importance is Albert van Ouwater. He may possibly have been a pupil of Jan van Eyck, but he is known to have painted between the years 1430–60 at Haarlem in Holland. He was famous for his landscapes, but none of them seems to have been preserved; the only authenticated work by his hand is a large panel in Berlin, *The Raising of Lazarus.* It is a highly finished piece of painting, and resembles somewhat the work and style of Dierick Bouts. Ouwater's most important follower was Gerard of Haarlem (Geertgen tot S. Jans), who was born about the year 1465, and died, while still a young man, in 1493. His pictures show the same love of landscape painting by which his master was reputed to have been inspired; his work entirely reveals the influence of the Gothic. The Imperial Gallery in Vienna and the Louvre possess fine examples of his art.

Another famous follower of Ouwater was the mysterious Hieronymus Bosch van Aeken, who was born about 1462, and died in 1516. He was famed for his weirdly fantastic scenes of Hell; he frequently exhibits in his pictures an unusually advanced realistic feeling for the every-day incidents of life. He caricatured nearly everything; his religious pictures are more like pictorial slander than anything else; but his power of expression was very great, and his love of the realistic already indicated the future development which Dutch art was to take. His greatest follower was Pieter Brueghel the Elder, of whom more will have to be said later on.

THE PAINTERS OF LEYDEN

Leyden also was at that time an important art centre in the Netherlands. Cornelis Engelbrechtsen, born in 1468, and his famous pupil, Lucas van Leyden, born in 1494, lived at Leyden, where they both died in the year 1533. The works of Cornelis Engelbrechtsen are not very uncommon. His *chef d'œuvre* is a fine large triptych in the Municipal Gallery at Leyden. In his earlier manner he shows a leaning towards the style of the great masters of the fifteenth century; in his later work he fell entirely under the influence of his pupil, Lucas van Leyden.

The latter was certainly the foremost etcher of his time in Holland. His etching, though not of the depth seen in the work of his friend Dürer, shows a preference for the agreeable and pretty, combined with excellent workmanship, and a great power of composition. His paintings are sometimes rather hard in colour, and he evidently did not flatter his models, but in these works he again excels as regards fine finish and good draughtsmanship. Lord Pembroke owns his well-known picture, *The Card Players*.

The most important painter in Amsterdam at this time was Jacob Cornelis van Oostsanan. He flourished about the same period as Engelbrechtsen and Lucas van Leyden, and died in 1533. He is a good artist of the second rank. The most important painters who flourished towards the middle of the sixteenth century are Jan Scorel and Jan Mostaert, who is identical with the so-called Maître d'Oultremont. Mostaert is, however, unrepresented in the Gallery; as we have already seen, the *Virgin and Child in a Garden* (No. 713), although given in the catalogue to Mostaert, is really by Prevost de Mons. Two pictures are officially attributed to Scorel. The *Rest on the Flight into Egypt* (No. 720) is by the so-called "Master of the Female Half Figures." *The Portrait of a Lady* (No. 721) is by a follower of this artist, who is a late and unimportant follower of the Bruges tradition. The Gallery does not own a genuine picture by Scorel, a fact which is particularly regrettable, as Scorel was a painter of considerable merit. In consequence of a mistake made by Waagen, a famous early nineteenth-century German critic, Jan Mostaert is frequently confused with Adriaen Isenbrandt, even in large collections. They, however, differed widely in their work, Mostaert being much cooler in tone and more modern in drawing than his contemporary Isenbrandt.

THE EARLY FRENCH SCHOOL

We must now leave Flanders and Holland and turn southwards to France, where some very important artists flourished in the fifteenth and sixteenth centuries. The National Gallery does not contain many important works by the Frenchmen of that period, and the greatest masters, Jean Fouquet, the Maître de Moulins, Jean Clouet, and Corneille de Lyon are here entirely unrepresented. The few important works which the collection contained were till recently wrongly catalogued; for this and other reasons it is impossible to construct a history of art on the few French pictures in the Gallery, as nearly every one of them belongs to a different School of France, and a different period of painting. Moreover, the large group of half-Flemish, half-French artists, the principal representative of whom is Jan Bellegambe, Maître de Douai, is entirely unrepresented. The School of Douai is important because it shows better than any other School of the period the connecting link between the Early Flemish painters and the painters of France. A *Count of Hennegau with his Patron Saint Ambrose* (No. 264) is a very fine example of the Burgundian School of about 1475, and was evidently a right-hand panel of a triptych. The painting of the costumes and jewels is extremely elaborate.

By far the finest work of the French School of this period in the collection is the beautiful panel representing a *Scene from the Legend of St. Giles* (No. 1419), which is officially catalogued as being of the *Flemish School.* The accompanying illustration (Plate XLVIII.) shows it to be a work of the very highest order. Although the name of the painter is unknown to us, he nevertheless stands amongst the foremost of his art, and the beauty of the colours, the perfection of the drawing, and the composition of the whole may be compared with the finest works of the time. Although the style shows traces of the influence of the Italian School, particularly in the young man seen in the left-hand corner of the picture who turns his back to the spectator, the influence of Flanders is the dominating feature, not only of this picture, but of almost every picture of this School. The companion panel is the *Mass of St. Giles* which was originally in Lord Dudley's collection, and was sold in his sale at Christie's in 1892 with the rest of his pictures for £3400. It shows *St. Giles reading the Mass in a French Chapel.* The chapel is rather like the church of St. Denis near Paris. This important picture is now the property of Colonel Stuart Mackenzie.

A great many of the artists who worked in France came from the North, and found a large market for their works at the courts of the many rulers of the country. For this reason the paintings of the French of this period passed until quite recently in many cases as the work of their Flemish or Dutch contemporaries. In fact it was not until the important Exhibition of the French Primitives, held in Paris in 1904, that the critics were able to separate the products of the French School from the works of the Flemings. Only one of the great fifteenth-century painters of France is represented in the Gallery, namely, Simon Marmion. The two small panels by his hand, *The Soul of St. Bertin borne to Heaven* (No. 1302), and *A Choir of Angels* (No. 1303), are the companion panels to a pair of very important pictures now in the Berlin Gallery. They are the only authenticated works by this master, and were at one time in the possession of the Dutch Crown and afterwards in the collection of the Princess of Wied. These pictures depict Scenes from the Life of St. Bertin, and are of a finish and execution unparalleled even in that period of minute perfection. The dates of Simon Marmion's birth and death are unknown. The altarpiece, of which the two small panels in the Gallery form part, was commenced, according to the reports of Dom Dewitte, in 1453; it was finished in 1459, together with the important silversmith work which formed its principal part, for the cloister of St. Bertin at Saint Omer. Simon Marmion was also a miniature painter of the greatest repute. The fine *Grandes Chroniques de Saint Denys* which, like the altarpiece of St. Bertin, were ordered by Guillaume Filastre for Philip the Good, Duke of Burgundy, and which are now preserved in the Imperial Library in St. Petersburg, are by the same artist.

The other Early French pictures in the Gallery are of no great importance. *The Madonna* (No. 1335) is a second-rate work in a good state of preservation, and the *Virgin and Child with Saints* (No. 1939) is a pretty little panel which can hardly be considered representative of the period to which it belongs.

PLATE XLVI.—GERARD DAVID

(1460?–1523)

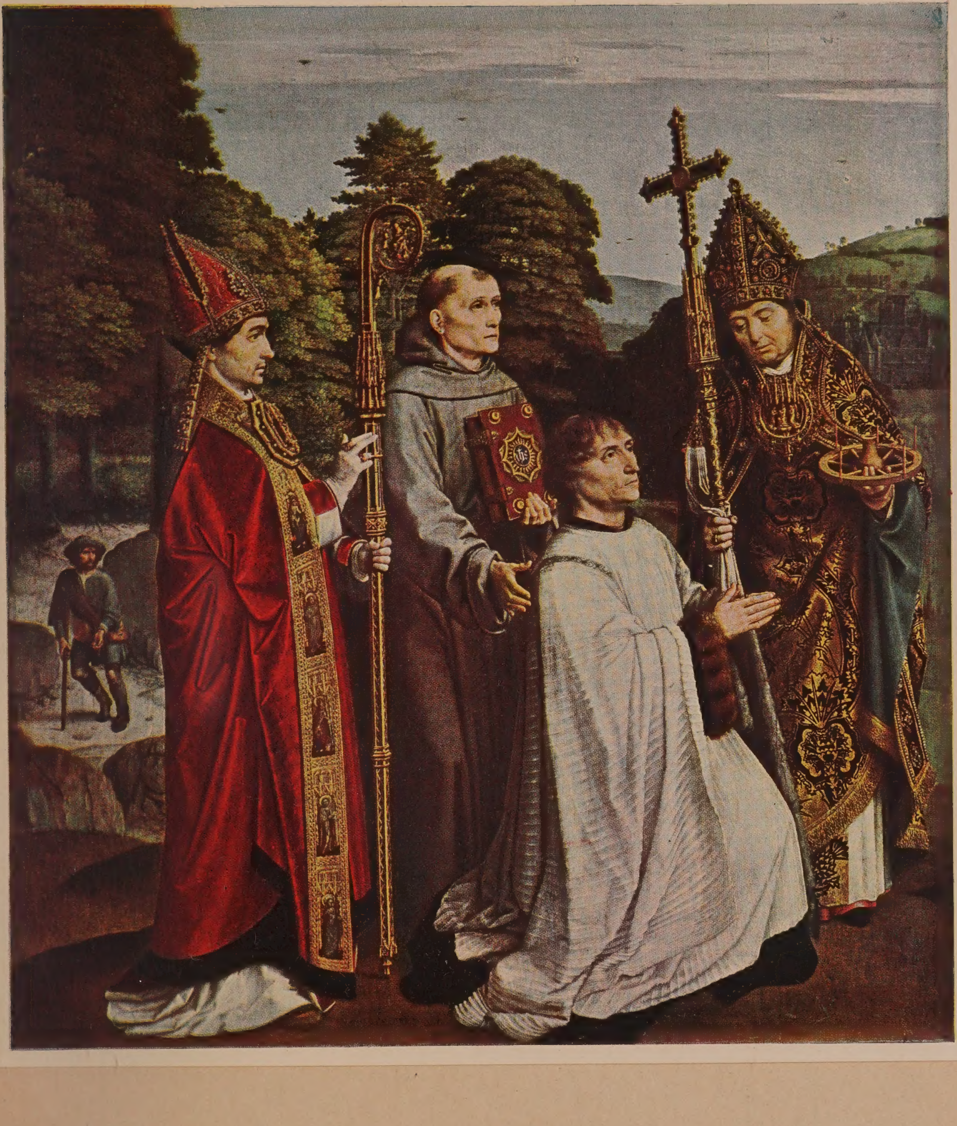
EARLY FLEMISH SCHOOL

No. 1045.—"A CANON AND HIS PATRON SAINTS"

Bernardino de Salviatis, a Canon of the Church of St. Donatian at Bruges, and the donor of the picture, kneels in the foreground in adoration. Before him is St. Donatian holding his symbol, a wheel round which are set five candles. Behind the Canon is his patron saint Bernardino, behind and to the left of whom stands St. Martin. In the left background the beggar, the complement of St. Martin, limps with the aid of a crutch along the road.

On wood.

3 ft. 4½ in. h. × 3 ft. ¾ in. w. (1·028 × 0·93).



THE GERMAN SCHOOLS

At the time of the formation of the National Gallery in the third decade of the last century, German Art was very little known in England and certainly even less appreciated. Whilst huge sums were spent in acquiring representative examples of the early Italian schools and of the Dutch school of the seventeenth century, the interest for the early German Masters did not seem to justify any expenditure whatever. Not until 1854, when the collection of Herr Krüger of Minden was purchased, was anything spent on important works of the German school. Even now, the German paintings in this collection are far inferior to those of any other important Gallery, and when we deal in the following pages with this school the reader will realise that practically none of the great masters are adequately represented, and that practically none of the links connecting the various schools and groups can be sufficiently recognised in the Gallery. This is all the more regrettable as the leading continental Museums and collectors were quite alive to the fact that German Art was so little appreciated in England. The Berlin Gallery in particular has acquired a great number of important works which had previously been imported by private collectors into England, so that it will be practically impossible now for our National Gallery to regain the ground thus lost, as naturally the number of important works which can still be bought is being rapidly reduced year by year. As it is impossible to give a description of German Art on the basis of what the Gallery does contain, we shall have to tax our readers' patience by taking them rapidly through the history of German art. From this review we must exclude early Byzantine art as well as mediæval book-illustration and mural decoration which are only loosely connected with the development of panel painting. This art of panel painting began in Cologne about the same time as in Flanders. We shall briefly deal with the various Schools to which the pictures in the Gallery belong, and shall note the influences which produced them and which in their entirety formed the great German Schools of painting down to the close of the sixteenth century.

We know that the early Flemish painters were greatly influenced by the School of Cologne, and we also find that of all the German Schools that of Cologne shows the greatest tendency to yield to influences from the outside world. Painting in Cologne developed on parallel lines with early painting in Flanders, and the reasons which brought about its termination have their counterpart in that of the Netherlands. It is impossible to give an adequate idea of the School of Cologne without having visited the famous city on the Rhine, which still contains most of its greatest masterpieces. For the purpose of facilitating research work it becomes necessary to arrange the pictures by artists, whose names are unknown, into groups, and to name the masters after their principal paintings. Thus "The Master of the Death of Mary" is a clearly defined artistic personage whose chief works are the two large triptychs representing the *Death of the Virgin*, which are now hanging in the Galleries of Cologne and Munich. It has been possible in practically every instance to prove that quite a number of pictures are by one hand or the other, so that these rather vague denominations of "The Master of the Life of Mary," "The Master of St. Severin," "The Master of the Death of Mary," &c., stand for absolutely definite personages, of whom only the names have been lost to posterity and are now unknown.

MEISTER WILHELM

The first definite personality in Cologne art, is Meister Wilhelm, or Wilhelm von Herle. Together with Jutta his wife, he bought a house opposite the Monastery of St. Augustine in the Schildergasse in 1358. His name occurs frequently in the town records until 1372, and several payments for work done by him for various city corporations are recorded. His reputation was very great, and he is frequently mentioned in the chronicles of the time, but nothing of his work has come down to us, save a few heads, Gothic in style, which are preserved in the Cologne Museum, and originally formed part of the frescoes which Meister Wilhelm painted for the Cologne Town Hall.

The many pictures which were formerly attributed to Meister Wilhelm are now given to his immediate follower, Hermann Wynrich von Wesel, who is known to have taken over Meister Wilhelm's studio in the Schildergasse and to have married his widow. His name appears for the first time in 1378; and he died in 1413 or 1414. He is frequently mentioned as having received payment for work done. The most famous of his works, which, in fact, was formerly attributed to Meister Wilhelm, is the *Madonna of the Bean Flower* or *Pea Blossom* (now No. 13 in the Cologne Museum). It is of idyllic charm and rightly deserves the popularity it enjoys. The National Gallery contains no works by these masters, but the *St. Veronica* (No. 687) is a picture by a late follower of Master Hermann Wynrich, probably not earlier than the three charming figures (No. 705) by Stephan Lochner, to whose work we shall have to refer later. The picture of *St. Veronica* was bought at a sale in Cologne in 1862. It is of no particular artistic merit.

No artist of importance is recorded between the death of Hermann Wynrich and the advent, in 1430, of Meister Stephan Lochner, the most famous of the Cologne painters. Lochner, like Hermann Wynrich—whose name indicated that he came from Wesel on the Rhine—was not a native of Cologne, but was born at Meersburg on Lake Constance. His name appears for the first time in 1442, when, together with his wife Lisbeth, he is recorded to have bought half of the Roggendorp house, which was situated in the parish of St. Laurence. He died in 1451. His earliest picture, probably painted about 1430, is the large *Madonna and Child with a Female Donor* now preserved in the Archiepiscopal Museum in Cologne. It is also known as the *Madonna with the Violet.* Only one dated work is known by his hand, the *Presentation in the Temple,* of 1447, now in the Darmstadt Museum. His most famous work is the *Dombild* ("Cathedral Picture") in Cologne Cathedral, with the *Adoration of the Magi* in the centre panel; this is the altarpiece which Dürer paid two silver pennies to see when he was in Cologne on his way to the Netherlands in October 1520. The National Gallery contains a panel with three Saints, *St. Matthew, St. Catharine of Alexandria,* and *St. John the Evangelist* (No. 705), which is most probably a genuine picture by Meister Stephan Lochner, but it is not in a good state of preservation. In the catalogue of the Exhibition of German pictures held in 1906 at the Burlington Fine Arts Club, which contains by far the best history of German Art so far written in English, and comprises all the results of half a century's patient research, this picture is said to be only a "school" picture. This would seem to be unjustifiable, when we remember that the companion picture in the Cologne Museum has always been accepted as a genuine work by the majority of the critics who have made a special study of this school. Rogier van der Weyden's visit to Cologne in 1450 brought the Netherlandish style of painting very much to the front, but Stephan Lochner's style found no followers after his death, which occurred a year after Rogier's arrival in that city.

PLATE XLVII.—GERARD DAVID

(1460?–1523)

EARLY FLEMISH SCHOOL

No. 1432.—"THE MYSTIC MARRIAGE OF ST. CATHERINE"

The Madonna is enthroned in an enclosed vineyard. The Infant Christ is placing the ring on the finger of St. Catherine, at whose side kneels Canon Richard van der Capelle, the donor; on the right of the composition are seated St. Barbara and St. Mary Magdalene.

On wood.

3 ft. 5¼ in. h. × 4 ft. 8¼ in. w. (1·046 × 1·428).

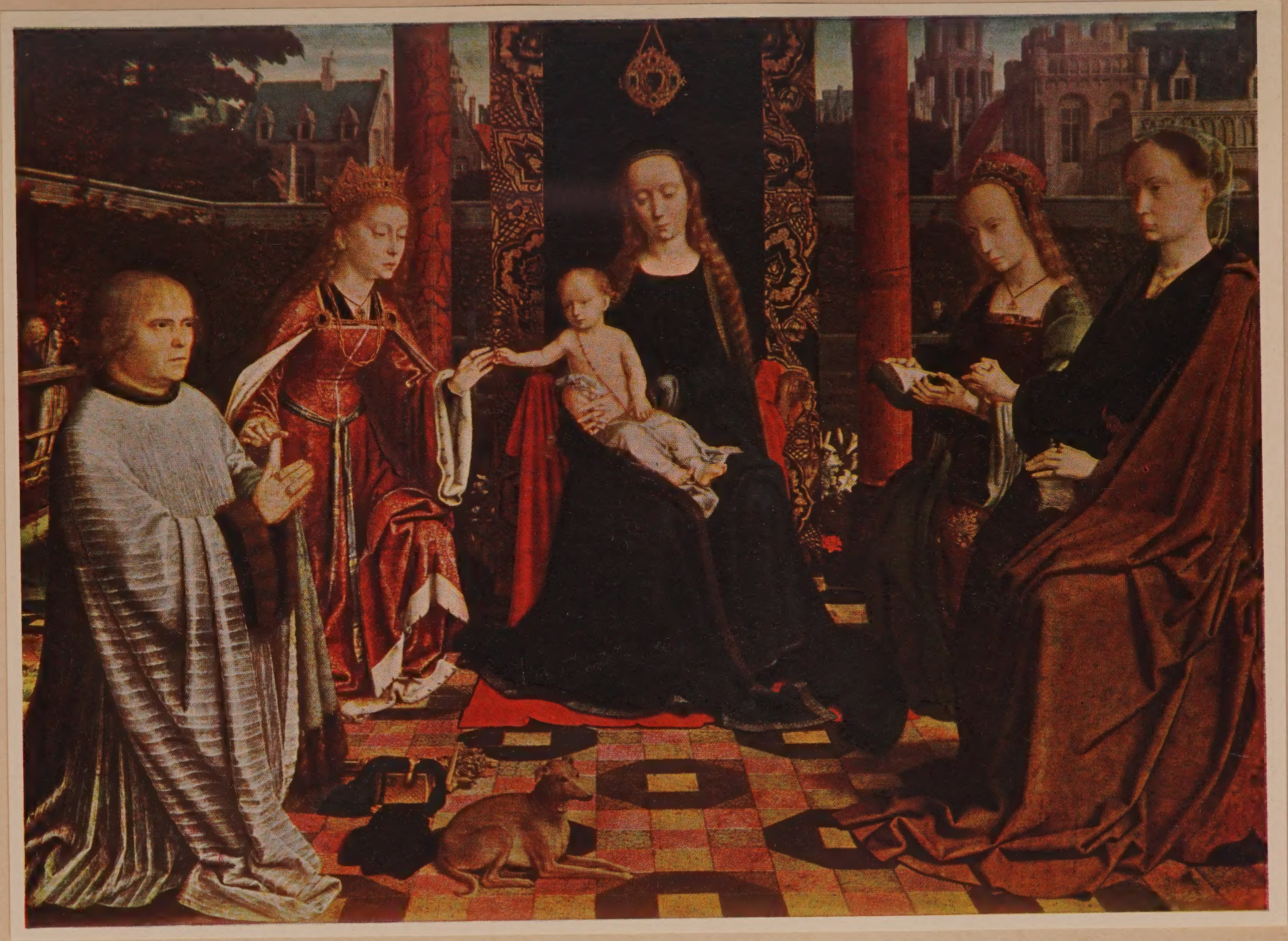


PLATE XLVIII.—FLEMISH SCHOOL[1]

No. 1419.—"THE LEGEND OF ST. GILES"

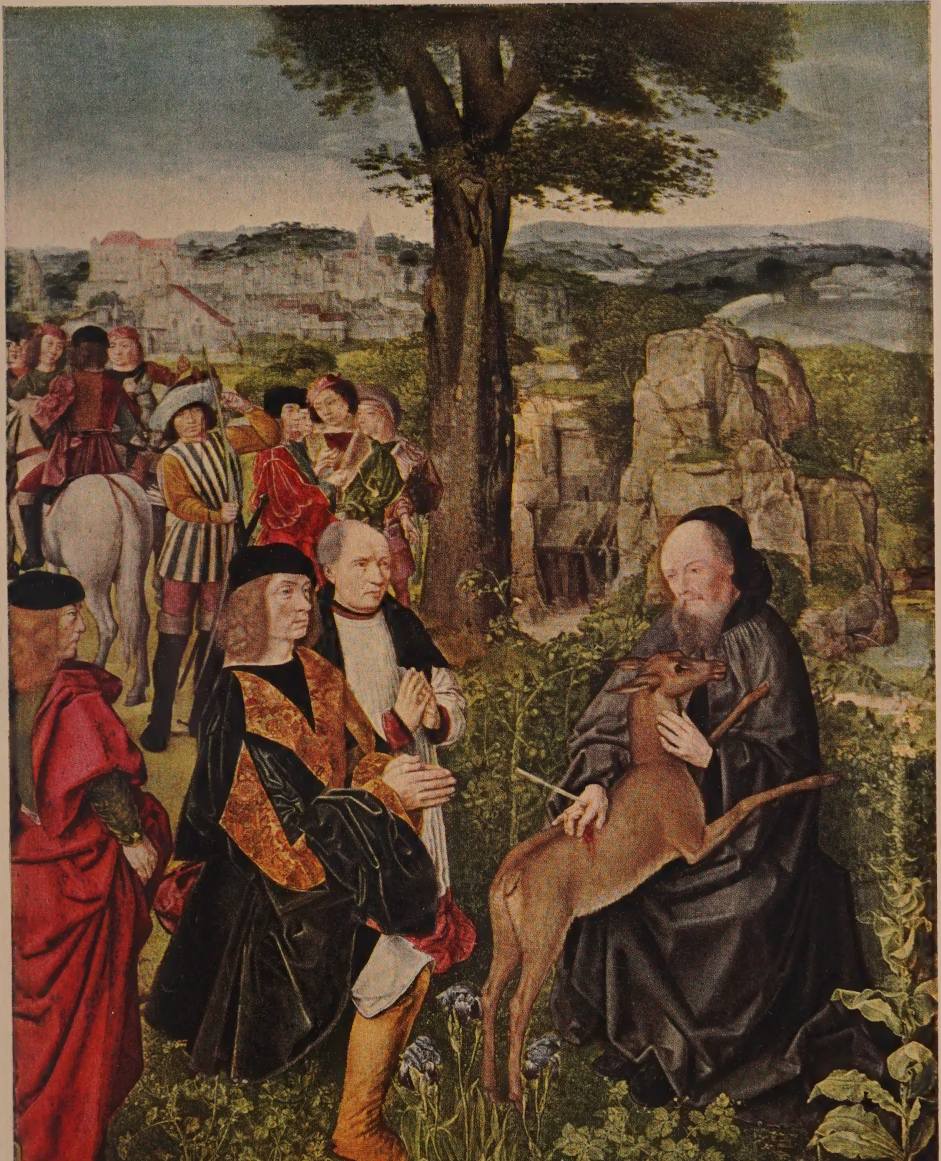
The Saint, wearing the habit of a hermit, is seated under a tree, protecting a hind from a royal hunting party; the Saint's right hand is pierced by the arrow from which the animal has escaped. In the rocky landscape background are seen huntsmen, retainers, and followers.

On wood.

2 ft. h. × 1 ft. 6 in. w. (0·61 × 0·46).

---

[1] Although this panel is officially catalogued as of the Flemish School, it would appear to have been painted by an unknown French artist.



ANONYMOUS COLOGNE MASTERS

The "Master of the Glorification of Mary," so called from his principal picture which deals with that subject (No. 128 in the Cologne Museum), shows already a close study of the famous Van Eyck altarpiece at Ghent. This artist worked during the second half of the fifteenth century.

The best known painter in Cologne about that time is the "Master of the Life of Mary," so named from his seven panels depicting scenes from the *Life of the Virgin* in the Old Pinakothek at Munich. This master was entirely under the influence of the Netherlands, and shows marked traces of Dierick Bouts's style. He may have been identical with Johann von Duyren, a painter who died at Cologne in 1495. The National Gallery owns, in *The Presentation in the Temple* (No. 706), the eighth picture of the series of which seven are now at Munich. This picture was formerly in the Wallerstein collection, and was presented to the Nation by Queen Victoria in 1863, in memory of the Prince Consort. The National Gallery catalogue attributes this picture to the immediate follower and imitator of our artist, the so-called "Master of the Lyversberg Passion," who takes his name from eight panels representing *The Passion*, which were formerly in the collection of Jacob Lyversberg of Cologne. The National Gallery also contains four pictures (Nos. 250–253), ascribed to a "Meister von Werden," who never had any actual existence, but who, according to the official catalogue, was a Westphalian. These four panels represent *St. Jerome, St. Benedict, St. Giles, and St. Romuald* (No. 250), *St. Augustine, St. Ludger, St. Hubert, and St. Maurice* (No. 251), *The Conversion of St. Hubert* (No. 252), and *The Mass of St. Hubert* (No. 253). They are probably by the "Master of the Life of Mary" and do not show, as stated in the Burlington Fine Arts Catalogue, a different hand more closely related to the Westphalian School, but may be rather earlier than the *Presentation in the Temple.* Moreover, the considerably larger figures may have induced the artist to abandon his more finished manner, which may be adequately studied in the *Presentation of the Temple.*

The next of the more important of early Cologne artists, the "Master of the Holy Kinship," is also unrepresented in the Gallery. Dated works from his hand are known up to the year 1509. The Galleries of Berlin (Carstanjen collection), Brussels and Cologne contain important pictures from his hand, and the north aisle of Cologne Cathedral can boast of the large stained glass windows which were executed after his designs.

We now come to the most important of the Cologne painters, the "Master of the Bartholomew Altar." He takes his name from the triptych in the Munich Gallery, and is, in fact, one of the most original masters of the lower Rhine region. The Burlington Club Catalogue suggests that he may have been trained by Martin Schongauer before 1491, but it is more probable that this painter, who is also known as the "Bartholomäus Meister," was only indirectly influenced by Martin Schongauer, and that the "Master of the Amsterdam Cabinet," otherwise called the "Master of the House-Book," may be responsible for a leading share in his early development. This view is strengthened by the large altarpiece by the "Master of the Amsterdam Cabinet," which was found only a few years ago near Freiburg in Baden, and is now in the Museum of that city. Only a few works by the "Master of the Bartholomew Altar" have been found. In England there are no known works by him, except the panel in the National Gallery (No. 707), and the beautiful *Deposition* in the collection of the Hon. Edward Wood at Temple Newsam, which was shown at the Exhibition of the Burlington Fine Arts Club in 1906. The National Gallery picture (Plate L), represents *St. Peter and St. Dorothy* (No. 707).

They are placed against a richly ornamented background, showing an extraordinary wealth of detail, and great minuteness of finish. This picture was another of those presented by Queen Victoria in 1863. Works by the "Master of the Bartholomew Altar" are extremely rare; hardly a dozen are known, and even the Berlin Gallery contains nothing from his brush, although a fine example of his work is in a private collection in Berlin. The grand *Deposition* in Paris, which is hung in the Long Gallery of the Louvre, will probably be remembered by most of the visitors to that collection.

The National Gallery catalogue mentions another picture, *The Head of St. John the Baptist with mourning Angels* (No. 1080), as being of the "School of the Lower Rhine," which, by the way, is an inaccurate designation. This picture is not of German origin at all, and is mentioned in this book in the section relating to Flemish art.

The artists who followed in the steps of the "Master of the Bartholomew Altar" are not of the first rank. The "Master of St. Severin" and the "Master of the Ursula Legend" are the best known, but need not here be considered, since they are not of very great importance, and are not represented in the National Gallery. They can be studied to the best advantage with other pictures of the Cologne school in the Gallery and churches of that city.

BARTHOLOMÄUS BRUYN

With the next master, Bartholomäus Bruyn, we arrive once more at a definite name. He was the leading painter in Cologne between 1520 and 1555, the year of his death. He was the first representative of the Renaissance in Cologne, and the influence of Italy is clearly visible in his style. It is beyond question that some of Bruyn's predecessors were also influenced by the Renaissance which made itself felt in Germany as early as 1490, but they based their style upon the old traditions of the early fifteenth century.

He is best known as a portrait painter, although he also worked a good deal for churches. A large picture of the scriptural type is preserved in the Berlin Gallery.

The National Gallery contains a triptych of his school (No. 1088) with *The Crucifixion* as the centre panel, and *Donors with Saints* on the side panels. This triptych also shows the influence of the "Master of the Death of the Virgin," whose manner is closely akin to the style which was then in vogue at Cologne. The so-called "Master of the Death of the Virgin" (who was mentioned at the beginning of this chapter) executed in Cologne the two fine triptychs dealing with the *Death of the Virgin* from which he takes his name. Some members of the Cologne family of Hackeney are depicted in these panels. This master is generally considered as belonging to the School of Antwerp. Mr. George Salting has lent to the Gallery a good and characteristic example of Bartholomäus Bruyn's art of portraiture. Bruyn had sons and followers, but they were not painters of great merit. The same decay which we have already noticed in tracing the history of the Netherlandish Schools, is apparent throughout the period of Italian influence in Germany after 1550.

Anton Woensam of Worms was an able contemporary of Bartholomäus Bruyn's later years; he died in 1561.

THE WESTPHALIAN SCHOOL

Westphalia adjoins the Netherlands to the south, and the district of Cologne to the east. It is therefore natural that the artistic development of that province should have been very considerably influenced by the neighbouring Schools of the Netherlands and of Cologne. The only material we have to guide us as to this school is unfortunately very scanty. The pictures of this school in the National Gallery are not particularly instructive, with the exception

PLATE XLIX.—JAN MABUSE (OR JAN GOSSAERT)

(1470?–1541)

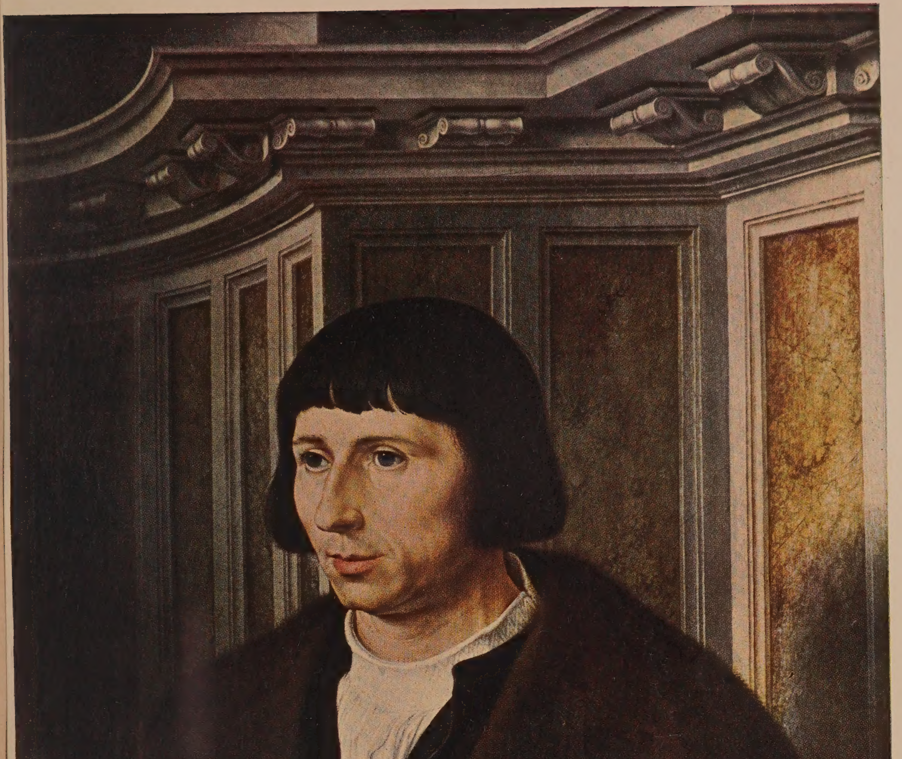
EARLY FLEMISH SCHOOL

No. 656.—"PORTRAIT OF A MAN"

He holds a rosary in his hand, and is seen standing against an architectural background.

On wood.

2 ft. 3 in. h. × 1 ft. 7 in. w. (0·68 × 0·48).



of the fine series of pictures by the "Master of Liesborn," of whom more will have to be said presently. The first name we come across in Westphalia is Konrad von Soest, who signed and dated a large altarpiece in three parts in Niederwildungen in the early years of the fifteenth century. Another work which may be by this artist is a richly composed *Crucifixion* which is preserved in the Church of Warendorf. Two panels are part of a large altarpiece which Master Conrad painted for the Prioress Segele von Hamme between 1401–22. Pictures by his followers are not rare, but are very seldom of any artistic merit. There are a number of altarpieces mostly in Westphalian churches and in the Museum of Münster, which betray a variety of hands. They do not justify the name of "Master" and are much inferior to contemporary painting in Cologne.

THE "MASTER OF LIESBORN"

Perhaps the greatest artist in Westphalia during the third quarter of the fifteenth century was the so-called "Master of Liesborn." The Gallery fortunately possesses a great number of important works by him, all of which formed part of an altarpiece painted by the artist in 1456 for the monastery at Liesborn. These pictures were bought for the Gallery in 1854, in which year it acquired the collection of Herr Krüger of Minden. Nos. 254–259 in the Gallery are unquestionably by the master himself. *The Head of Christ* (No. 259) is particularly beautiful in feeling and expression. No. 260 and No. 261, each representing small figures of *Three Saints*, do not seem entirely to justify the attribution to the "Master of Liesborn" himself. They are good pictures, probably by one of the master's close followers who may have assisted him in the execution of the altarpiece. The subjects of these pictures are quite simple, and do not call for any comment, nor does the rendering of the subject differ in any way from the stereotyped form of the time. The colours are very brilliant, the modelling is good, and the panels are agreeably free from the hardness and stiffness which frequently characterise the school. The Gallery contains no other paintings by followers of the "Master of Liesborn." Johann Koerbeke, who also flourished at Münster, during the second half of the fifteenth century, is a painter of small merit. He painted an altarpiece for the Abbey of Marienfeld, two panels of which are in the Museum at Münster. Another is in a private collection in London. Other pictures by this artist can be found in the Museum at Münster.

The next painters who are more or less clearly defined artistic personages, are the brothers Victor and Heinrich Dünwegge. These brothers signed and dated in 1521 an altarpiece which is now preserved in the Catholic parish church at Dortmund. On the ground of this signed work several pictures, mostly preserved in Westphalia, have been attributed to them. They were in the habit of overcrowding their compositions in an extraordinary manner, and the features of their figures are extremely ugly, though probably lifelike portraits. Their colouring is good, and the movements of their figures are spirited. A close follower of the brothers Dünwegge was the so-called "Master of Kappenberg"; he is a painter of quite secondary rank, but his work has sometimes been attributed to the Dünwegges.

The last of the Westphalians who, speaking generally, did not produce a single artist of the first rank, are the tom Ring family. Ludger tom Ring (1496–1547) and Hermann tom Ring (1521–1597) are of no importance save for the fact that they painted careful portraits of their contemporaries, and thus now and again provide us with the features of historical personages of the time. Before closing this chapter, a few words must be said about a Netherlandish painter, Jan Joest of Haarlem, who painted a large altarpiece at Calcar between the years 1505 and 1508. His style is entirely Dutch; and his influence is on the whole more noticeable in Cologne than in Westphalia. The great altarpiece at Calcar is still in the place for which it was painted in the parish church of St. Nicholas in that city.

One artist of distinct merit, Heinrich Aldegrever, lived, or was at least born, in Westphalia in the first half of the sixteenth century. His real name was Heinrich Trippenmaker; he was born at Paderborn in 1502. His style is entirely different from that of the other painters of his time in Westphalia, and he was under the influence of Albrecht Dürer on the one hand, and Lucas van Leyden on the other. His etchings are perhaps better known than his pictures which are rather rare and mostly portraits, although the latter have no distinct merit. The National Gallery contains one very attractive *Portrait of a Young Man* (No. 1232) ascribed to him, although it has not been accepted by some German critics. An exceptionally finely finished drawing, supposed to be his own portrait, is preserved in the University Galleries at Oxford. It is quite as good as even the finest of Lucas van Leyden's drawings, which are among the greatest treasures of the Print Room of the British Museum.

The other North German schools are not of much account, and the importance of the so-called School of Hamburg at the end of the fourteenth and beginning of the fifteenth centuries has been extremely overrated by modern critics. The "School," if the term be correct, which includes Meister Bertram and Meister Francke, can be studied in Hamburg. The Victoria and Albert Museum contains a large altarpiece by, or in the style of, Meister Bertram. It does not seem likely that these painters did anything great in the world of art, and their influence is not noticeable even in the works of their own period outside the small circle in which they worked.

SOUTHERN GERMANY

We will now go further south, until we arrive in the region south of the Main, the home of the greatest schools of painting in Germany. The cross influences of the various schools which flourished in Southern Germany are very numerous, and in most cases it is extremely difficult to class every single painter in any one particular school. One can divide the painting of the fourteenth and fifteenth centuries into two groups—first, the School of Prague and Nuremberg, and secondly, the very large Schools of the countries surrounding the Lake of Constance, which comprise Alsace-Lorraine, Suabia with Ulm, Bavaria with Augsburg, and, last of all, Basle in the time of Holbein the Younger. To these must be added a great number of interesting artists who flourished up to the end of the sixteenth century.

The School of Prague first became prominent about 1338, when the Emperor Charles IV. began his large programme of beautifying the city. Nicolas Wurmser and Meister Theodorich were two painters to the Emperor who also called to his assistance some Italian artists. It may be that, owing to the diverse international elements which he pressed into his service, the School of Prague, which was only of comparatively short duration (the fourteenth century saw its rise and fall), does not show a uniform character and has frequently passed unrecognised in private collections and galleries. The Hussite Wars strangled the artistic development of Prague, but the local tradition was not to be entirely lost. There is no doubt that the first great painter of the beginning of the fifteenth century in Nuremberg, Meister Berthold (Landauer), derived his inspiration from the school of Prague.

Meister Berthold's most celebrated work is the famous altarpiece in the Imhof Chapel of the Church of St. Laurence in

Nuremberg, which was painted for Kunz Imhof between the years 1418 and 1422. His successor was evidently the "Master of the Tucher Altar," the anonymous artist who about the year 1440 painted the Tucher altarpiece, now in the Frauenkirche in Nuremberg. After 1450 Hans Pleydenwurff, very few of whose works have been preserved, was the leading painter in Nuremberg until his death in 1472. He was followed by Michael Wohlgemut, the tutor and master of Dürer. Wohlgemut was born in 1434, the son of a painter. He married Pleydenwurff's widow in 1473, and died as late as 1519. The earliest known work by Wohlgemut's hand is the altarpiece which he painted in 1465 for the Church of the Holy Trinity at Hof, and is now in the Gallery at Munich. The Amalien-Stiftung in Dessau contains an interesting double portrait of a *Bridegroom and Bride* dated 1475; and the large altarpiece in the Marienkirche at Zwickau in Saxony was begun in 1479. Wohlgemut's works can be traced down to 1507, after which date no paintings by his hand are known. He is still stiff and hard in feeling, but endowed with great dramatic power, and with the gift of life-like expression in his portraits. The National Gallery contains a *Portrait of a Lady* (No. 722) which shows great resemblance to the style of Wohlgemut, and may have been painted by him between the years 1485 and 1495. It is not quite as hard as the picture at Dessau, but, on the other hand, not quite as developed as the portraits of the Tucher family, of 1499, now in the Museum at Weimar. It is well known that Wohlgemut's great pupil was Albrecht Dürer, the greatest inventive genius, with the exception of Rembrandt, that has ever been born north of the Alps, and the foremost of the three greatest men whom Germany has contributed to the history of art—namely, Dürer, Holbein, and Grünewald.

ALBRECHT DÜRER

Albrecht Dürer was born on the 21st of May 1471, the son of a goldsmith, who had originally come to Nuremberg from Hungary in 1455. After having worked for a short time in the goldsmith's shop of his father, he was apprenticed in 1486 to Michael Wohlgemut, with whom he remained until the end of 1489. In Easter 1490 he left Nuremberg and then spent several years in travelling and wandering about. Before his departure he painted the famous *Portrait of his Father*, which is now in the Uffizzi Gallery in Florence.

After Whitsuntide, 1494, he returned, having been in the Tyrol and probably also in Venice, although nothing positive is known of the sojourn in that famous city of the master, who was then young and unknown. On his return homewards he visited Colmar, but on arriving found to his great regret that Martin Schongauer, the most famous German painter of his time, was no more among the living. Two months after his return from his long wanderings Dürer married Agnes the daughter of Hans Frey, a burgher of Nuremberg. He spent the rest of his days in Nuremberg, his stay in which city was only twice interrupted; first in the second half of 1505 by his great journey to Venice, where he was destined to paint a large altarpiece for the Chapel of St. Bartholomew, which belonged to the newly erected court of the German merchants in that city; and subsequently by his journey to the Netherlands in 1520. This Venice altarpiece is the famous but injured and partly repainted *Feast of the Rose Garlands* now preserved at the monastery of Strahow in Prague. It was acquired for a large sum in Italy by the Emperor Rudolf II. for his collection.

Perhaps the most charming of the portraits which Dürer painted during his visit to Italy is the *Portrait of a Young Venetian Lady*, which was found in England in 1893 and bought for the Berlin Gallery. It combines Dürer's masterly handling and draughtsmanship with the charm and sympathy of a Giorgione, and is quite one of the most perfect examples of this master's art. It is not essential to enumerate every picture by him. The richest collection of paintings by his hand is in Berlin, although none of his pictures there is of large dimensions. The galleries of Vienna, Dresden, Munich, the Uffizzi in Florence, &c., all contain famous works by his hand. The portrait of Dürer's Father in the National Gallery (No. 1938), which was acquired in 1904 for a large sum, is in the opinion of most of the leading critics, *not* a genuine example of his handiwork. It is generally held to be a copy of a lost original. It is much too weak for the master. The rendering of the coat is not worthy even of a minor man of the time, whereas Dürer was far ahead of his contemporaries, and was most careful in his treatment of details. Moreover, the drawing of the face seems to fall to pieces, and is quite unworthy of the greatest master of line the world has ever known. It will be difficult to compare the "Dürer" in the National Gallery with a genuine example of the master's art, as no public collection in the British Isles contains a painting from his brush ; on the other hand, a visit to the large continental museums will speedily prove to the careful observer the impossibility of establishing the National Gallery picture as a genuine example of his art. Dürer's most famous productions are his engravings, his woodcuts, and his drawings, which have always brought him the popularity he so well deserves. It is impossible to enumerate all his works in black and white. They are within easy reach of the art lover who cares to take the trouble to go to the Print Room of the British Museum. There he will find not only a perfect collection of his prints and woodcuts, but one of the richest collections of his drawings in existence. The University Galleries at Oxford also own some very masterly drawings by his hand.

On the 12th of July 1520, Dürer journeyed with his wife and her maid to the Netherlands, where he came into close contact with all the great men who lived in Flanders at that time, notably Erasmus, the famous Humanist, and Quentin Massys, then the greatest living painter in Flanders. But the journey to the Netherlands was fatal to Dürer, since it was on this occasion that he contracted the internal disease which caused his death. His last years, after his return from the Low Countries, were mostly devoted to scientific research, and resulted in, amongst other treatises, four books on Proportion. His last, and perhaps his grandest, work was the *Four Apostles.* The two panels in question were painted in 1526 and are now in the Gallery at Munich. He died on the 6th of April 1528.

DÜRER'S FOLLOWERS

It is only natural that a great genius like Dürer did not leave the world without having created a school of pupils who tried to follow in the footsteps of their master. The earliest of these followers, and probably the least important, was Wolf Traut, like Dürer himself, a pupil of Wohlgemut, who had in later years fallen entirely under the influence of the greater man. Traut was never more than an artist of small merit. He died in 1520. Dürer's brother Hans, of whom but little is known, was certainly Albrecht's pupil ; Hans, born in 1490, was nearly twenty years younger than his brother. His works do not lack merit, but he never developed into a great artist. After Dürer's death, he was appointed court-painter to the King of Poland, and is mentioned in records until the year 1538. Hans Leonhard Schäuffelein, who was born in Nuremberg about 1480, was the first assistant of Dürer when he opened his studio in Nuremberg. Schäuffelein is a sound artist, and, no doubt, owing to Dürer's tuition, a good draughtsman; he is, however, not a very original painter. His portraits are sound and his pictures generally agree-

PLATE L.—GERMAN SCHOOL

(About 1500)

No. 707.—"TWO SAINTS"[1]

St. Peter with his keys and St. Dorothy with a basket of flowers stand on a marble terrace before a richly ornamented screen.

On wood.

4 ft. 1½ in. h. × 2 ft. 3¼ in. w. (1·256 × 0·69).

---

[1] This picture is beyond doubt by "the Master of St. Bartholomew," who takes his name from an altarpiece in the Munich Gallery.

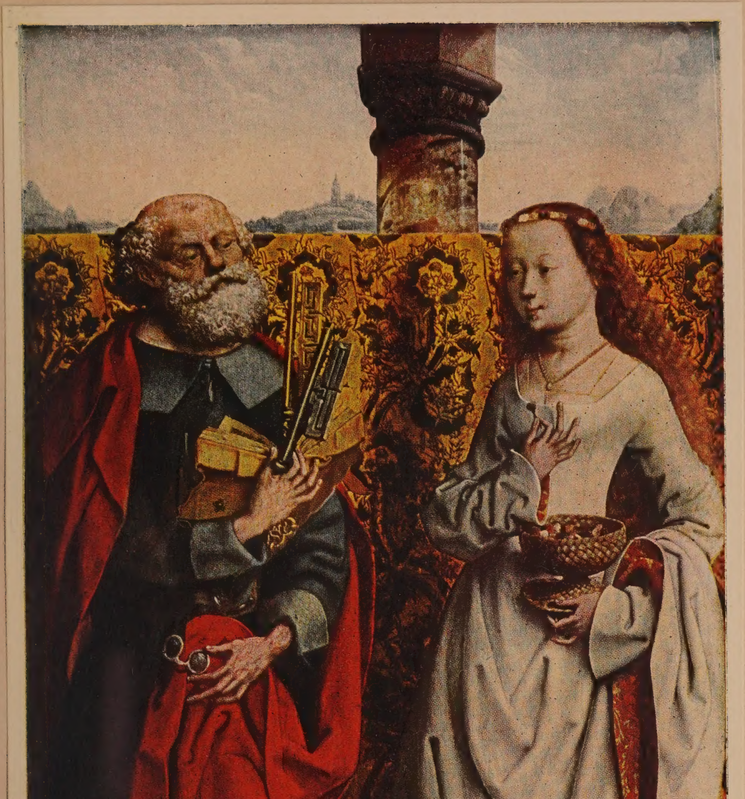


PLATE LI.—HANS HOLBEIN THE YOUNGER

(1497–1543)

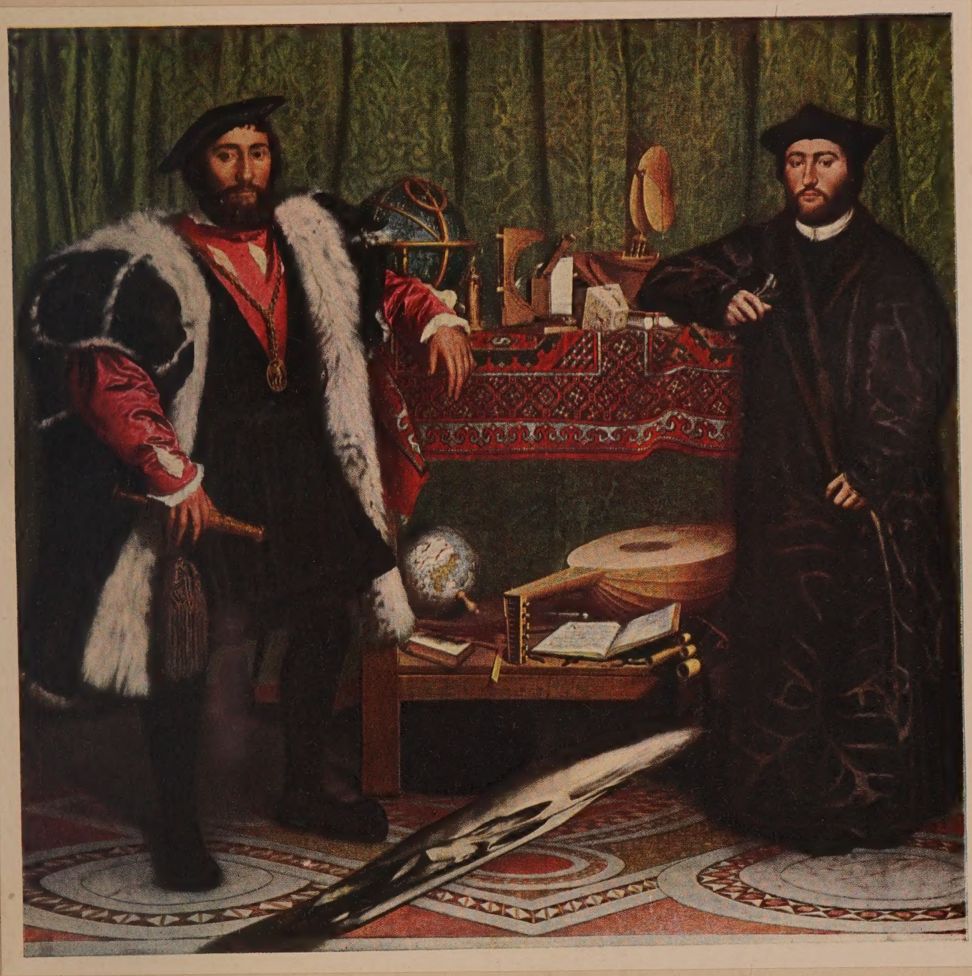
GERMAN SCHOOL

No. 1314.—"THE AMBASSADORS"

Jean de Dinteville, Ambassador from the Court of Francis I. to the Court of St. James's, and his friend Georges de Selve, Bishop of Lavaur, who stayed with him in London in 1533, the year in which this picture was painted, are placed on the left and right of the composition. On the sheath of the dagger which the former holds is inscribed his age: ÆT SUÆ 29; on the edges of the book upon which the latter rests his right arm is his age: ÆTATIS SUÆ 25. The perspectively distorted image of a human skull in the foreground is reminiscent of death.

On wood.

6 ft. 10 in. h. × 6 ft. 10¼ in. w. (2·083 × 2·089).



able. His drawings and woodcuts are rather better than most of his paintings. The British Museum owns some remarkably strong and important drawings by his hand. After a few years' stay at Augsburg, Schauffelein emigrated in 1515 to Nördlingen in Suabia, where he died about the year 1540.

Hans Suess, called Hans von Kulmbach, was another and the greatest of Dürer's pupils. Born about 1475 at Kulmbach near Baireuth, he is supposed to have been an apprentice of Jacopo de' Barbari, the Venetian master who had worked for some time in Nuremberg. Later, Kulmbach entered Dürer's studio and was intimately connected with him until his death in 1522. His beautiful *Adoration of the Magi*, signed and dated 1511, is preserved in the Berlin Gallery; another large altarpiece was painted by him in 1513 for the Tucher family for the choir of the Church of St. Sebaldus at Nuremberg. In 1514 he went to Cracow, where he painted a large series of important panels for the church of St. Mary. He returned to Nuremberg in 1518. His portraits are rare but very attractive; perhaps the most charming of all is the *Portrait of a Young Nobleman* in the Kaufmann collection in Berlin. The National Gallery does not possess anything by his hand—in fact, cannot boast of a single picture either by Dürer or by the best painters in his school. The only Nuremberg picture we possess is a portrait by Nicolas Lucidel, to which we shall have to refer later.

George Pencz, Hans Sebald Beham, and Barthel Beham are the three last followers of Dürer's tradition. They were all born about the year 1500. Pencz and also the two brothers Beham were ejected from Nuremberg in 1524 for circulating propaganda for the cause of Protestantism, which was then beginning to attract many followers in that city. Pencz returned a little later and was appointed town painter in 1532. He died in poor circumstances in 1550. His portraits are of considerable merit and are not infrequently met with. Particularly fine examples are to be found in the galleries of Berlin and Karlsruhe. He also worked as an engraver; his portrait of Johann Friedrich, Elector of Saxony, is well known. Hans Sebald Beham was mostly known as an engraver and illustrator; his works in black and white are numerous and of distinct merit. In 1534 he went to Frankfurt, where he died in 1550. No paintings by his hand are known, save a painted table-top in the Louvre. His brother, Barthel Beham, was engaged as early as 1530 as court painter to the Dukes of Bavaria in Munich. He died a young man in 1540. His portraits are not infrequently met with; his etchings, which are less numerous than those of his brother, are good and reflect the spirit of their time. The so-called "Master of Messkirch" was formerly frequently confused with this artist; he bears no relation to him whatever, but is a late follower of the Grünewald tradition.

After the middle of the sixteenth century Nuremberg produced no more great artists. The painter who has the greatest claim on posterity is Nicolas Lucidel, who was born at Bergen in the Hainault, and who, after an early career of continuous wanderings, lived at Nuremberg from 1561 onwards. His pictures, though not really good, are better than those by the other artists of the decadence. The *Portrait of a Young Lady* (No. 184) is a good example of his work.

THE SCHOOL OF ULM

We will now leave Nuremberg and turn to Ulm, where a large and flourishing school developed from the beginning of the fifteenth century. In speaking of Ulm, it is not intended to localise all the painters to Ulm proper, but to put under this heading all the early fifteenth-century men whose style is characteristic of the Upper Rhine and Suabia. It must be understood that some of the artists did not live at Ulm at all; at least we have no proof that they did. But the works of all these men have certain points in common; they worked under Rhenish influences, which had no share in the development that produced Dürer and Grünewald, the founders of the sixteenth-century schools of painting in Germany. None of these painters, who are more interesting historically than æsthetically, are to be found in the National Gallery, consequently a very short enumeration will be sufficient.

The first of these masters whose work has been preserved to us is Lucas Moser of Wil. His great altarpiece in the church at Tiefenbronn near Pforzheim in Baden is dated 1431. It shows Rhenish, and perhaps, as the catalogue of the Burlington Fine Arts Club suggests, Italian influence, but it is rather stretching a point to see the influence of Gentile da Fabriano or Pisanello in these very primitive renderings.

Hans Multscher is the next of these painters, and several works of his—still very undeveloped in style—still survive, notably in the Town Hall in Sterzing, in the Tyrol, and in the Berlin Gallery. His works in Sterzing date from about 1458; his panels in Berlin are about twenty years earlier.

Hans Schüchlin was another member of this group; his dates are supposed to be 1440–1505. He painted an altarpiece for Tiefenbronn.

Herlin was yet another of these early masters; he was evidently greatly influenced by the Flemish painters of his time; his pictures are rather hard and dry.

The greatest artist amongst the painters at Ulm in the second half of the sixteenth century was undoubtedly Bartholomäus Zeitblom. He was Schüchlin's son-in-law, having married his daughter in 1483. His greatest work is the so-called "Eschacher Altar," the greatest part of which is preserved in the Gallery of Stuttgart, although one panel of this altarpiece is in the Berlin Gallery. His colour is vivid and his style serene. He died about 1512.

The last of this group of painters is Martin Schwarz. Two attractive panels by his hand, which show the influence of the Renaissance in a very marked degree, are preserved in the Germanic Museum at Nuremberg. The artist who definitely introduced the Renaissance in Ulm was Martin Schaffner, who died there about the year 1541. He was a good portrait-painter, but his pictures on the whole lack depth and sincerity. We can also count among this group the great family of painters who bore the name of Strigel, the most important of whom was Bernhard Strigel. He was born about 1460 or 1461 at Memmingen, where he died in 1528. He was for many years in the employ of the Emperor Maximilian and painted, apart from numerous portraits, a number of religious subjects which are to be found in various German collections. Strigel was a sound artist, but his talent was not particularly original.

THE PAINTERS OF COLMAR

We will now go further west to Colmar in the Alsace. We have seen that Dürer went to Colmar to meet Martin Schongauer, who was the greatest representative of the school that flourished in that city. It is possible that Conrad Witz of Rottweil, although he executed all the works we know to be his in Switzerland—principally at Basle—was the original founder of this school. He became a member of the Painters' Guild at Basle in 1434, and after that date left Basle. He died in 1447. His pictures, especially his latest works, show an unusually naturalistic feeling ; among them are some paintings, now in the Archæological Museum of Geneva, which give life-like views of places in the neighbourhood of Lake Geneva. They are quite superior to anything of the kind produced at this period. The Basle Museum possesses several early works on a gold ground by this master ; a picture at Strassburg is between his first and second style; some of his works are in the Gallery at Naples. The Berlin Museum bought quite recently for a small sum an exquisite little *Crucifixion* by this master, which had formerly been in a private collection in England. It is difficult to trace any connecting link between Conrad Witz and Kaspar Isenmann, the first painter who is definitely known to have worked at Colmar. He became a "burgher" of Colmar in 1436, and in 1462 painted a large altarpiece for the Church of St. Martin in that city. Parts of this altarpiece have been preserved and are now in the Museum at Colmar, but they do not reveal an artist of any particular importance. Isenmann died in 1466. His principal service to the cause of art lay in the fact that he was the teacher of Martin Schongauer, who is by far the greatest artist of this group. Schongauer's father was a goldsmith who became a citizen of Colmar in 1445. His importance as an etcher is even greater than as a painter, and his etched work was evidently quite as famous in the fifteenth century as Dürer's etchings were in the sixteenth. The style of his etchings was based on the works of two anonymous etchers of the early second half of the fifteenth century, the so-called "Monogramist E. S.," and in a lesser degree the so-called "Master of the Amsterdam Cabinet." The "Monogramist E. S." signed his works with these initials, but nothing is known of his life; his works are entirely Gothic in feeling, and show a strong influence of Flanders; no pictures by him are known. The "Master of the Amsterdam Cabinet" is so called after the large collection of his engraved works now in the Amsterdam print-room. Pictures by him exist —his principal work being the *Crucifixion* at Freiburg in Baden, on the basis of which some other pictures have been attributed to him. One which is dated 1445 is now in the Donaueschingen Gallery, and is most likely by his hand.

These two important artists were certainly the men on whom Schongauer modelled his style, although a certain firmness and hardness of line always recall Kaspar Isenmann's influence. Schongauer's most famous picture is the large *Madonna in the Rose Garden* which is still at St. Martin's in Colmar, for which church it was painted. It dates from 1473. Schongauer's pictures are very rare; the large *Passion,* with sixteen panels, in the Colmar Museum has suffered greatly, and was probably largely the work of his assistants. His most charming work is an exquisite, although small, *Adoration of the Shepherds,* in the Berlin Gallery. It is quite one of the most perfect things that German art produced in the fifteenth century. Fortunately this little panel, which was at one time in England, is in the most perfect condition, and shows Schongauer's art at its very best. His etchings are numerous and can be found in every print cabinet of importance. Schongauer died in 1491. He founded no school of any importance, but his influence was very far-reaching, and his prints were frequently used by later artists. The *Entombment* (No. 1151) in this Gallery is but an old imitation in colour of one of his prints.

MATTHIAS GRÜNEWALD

We now come to one of the greatest German masters, and one of whom unfortunately very little is known, although his influence is greater than that of any other German artist without exception—namely, Matthias Grünewald. He was not born at Colmar, nor is he known to have worked there. Nothing really seems to exist to suggest the origin of Grünewald's style; we know of dozens of his followers, but not a single picture anterior to him can be connected with his style. The reasons why he may be mentioned in connection with the Colmar school is the fact that his greatest work—one of the greatest works of art Germany has produced—is now preserved in the Museum at Colmar, and the fact that his most famous pupil, Hans Baldung Grün, was an

Alsatian by birth. Of Grünewald's life, next to nothing is known. He may have been born in Aschaffenburg, as he was sometimes called Mathes von Aschaffenburg, but even this is not proved. He certainly worked for the Archbishop of Mayence, whom he immortalised in the famous picture now in the Munich Gallery. His works are excessively rare, and he would never have risen to fame as he has, had not the great Isenheim altarpiece in Colmar been preserved. It is impossible to describe this work ; it combines all the charm of feeling and the poetic sentiment which the early sixteenth century was able to produce, with a power of colour which awes the spectator and inspires him with deep emotion. Everything seems to be subjected to a sense of the magnitude of the Deity and the insignificance of man, while everything tends to produce that sentiment of devotion which only the greatest masterpieces can produce. The impression prevails that the altarpiece is too large to have been executed by one man alone. It is not surprising therefore that Grünewald's influence is traceable in a great number of the German artists who followed him, and that he may in consequence be justly called the most influential master in Germany during the first half of the sixteenth century. No pictures by his hand are known to be in England, but we are lucky with regard to his drawings, which are quite as rare as his pictures. The University Galleries at Oxford contain his most beautiful drawing, a *Portrait of an Old Woman*, which compares to advantage even with Dürer's and Holbein's most famous masterpieces. Grünewald died about the year 1530.

Grünewald's best known pupil is Hans Baldung Grün (or Grien), whose style closely resembles his. Grün is a good painter of the second rank, but neither his conceptions nor the execution of his works justify a comparison with the renderings of his master. Grün was born at Strassburg about the year 1480. During his *Wanderjahre*, he worked for some time in Dürer's studio, although his style does not indicate his having been greatly influenced by the Nuremberg master.

From 1511 to 1517 Grün was at Freiburg, where he painted the famous altarpiece which is still in the Cathedral for which it was painted. He returned the same year to Strassburg, and died there in 1545. His works can be found in most of the leading galleries. The National Gallery possesses two good and characteristic paintings by his hand. The *Portrait of a Senator* (No. 245) is a rather early work with the genuine date of 1514; but the Dürer monogram is, of course, a forgery. This picture shows very clearly, though not too happily, the influence of Grünewald; and it is to be hoped that the rendering of the countenance of the Senator was to some extent due to the style then adopted by this master. A large *Pietà* (No. 427) is a more agreeable example of his brushwork; it is full of true passion and feeling, without any unpleasant mannerisms.

ALTDORFER

Grünewald's most delightful pupil, however, was Albrecht Altdorfer. He was probably born near Augsburg, about the year 1480. In 1505 he was at Regensburg, where he became first a citizen and soon afterwards town architect; the slaughterhouse built after his designs is still in use in Regensburg, where he died in 1538. Most likely he practised his art as an amateur rather than as a professional artist. Most of his pictures are quite small in size, and he is known to have decorated the walls of his house with his pictures, which were highly prized soon after his death. Apart from a large and not very characteristic painting which is in a private collection in London, England does not seem to possess any known works by this master. This is very regrettable, as his works reveal a unique sense of poetry

PLATE LII.—GERMAN SCHOOL

No. 722.—"PORTRAIT OF A LADY"

Bust length life-size portrait of a lady wearing a large white cap, on the upper part of which a fly has settled.

On wood.

1 ft. 8¾ in. h. × 1 ft. 3½ in. w. (0·527 × 0·393).

and charm, and that without any great effort, and always hold the interest of the spectator. His subjects are always of a most pleasant character. His Madonnas are young German mothers; his Infant Saviour, a naughty little boy of the artist's own time, full of fun and always half mischievous. His Angels are the street urchins of his day and behave accordingly. When he illustrates a proverb, as in *Der Hoffart sitzt der Bettel auf der Schleppe*, in the Berlin Museum, no painter could have rendered his subject more charmingly.

Altdorfer and Hans Baldung Grün had a large number of followers and imitators, the most important of whom are Wolf Huber, Melchior Feselen, Michael Ostendorfer, Hans Maler, Hans Schwarz von Wertlingen, the so-called "Meister von Messkirch," now called Jörg Ziegler, and numerous others, including the famous goldsmith painter, Hans Mielich, whose jewellery earned for him a world-wide reputation. It is not necessary for us to give details of each of these painters. Students can easily go into the matter with the aid of the numerous recent publications on these masters. The National Gallery does not contain a single example of their works. Some of the most notable of the Swiss artists, who were to be contemporaries of the younger Holbein, were also trained under the influence of the pupils of Grünewald, notably Hans Leu the Elder and Urs Graf.

LUCAS CRANACH

We come now to another branch of Matthias Grünewald's artistic progeny—namely, the group of Franconian and Saxon painters whose chief representative is the famous Lucas Cranach the Elder. His friendship with Martin Luther and his intimate connection with the other great reformers of his time are well known. As an artist he derived his style from Grünewald. His early works and his woodcuts show the distinct influence of that great master, especially the early *Rest on the Flight into Egypt* now in the Berlin Gallery, which is considered to be his most attractive work. Cranach does not rank among the greatest masters, but such pictures of his as were executed without the help of assistants prove him a keen observer of nature, a pleasing colourist, and a precise draughtsman. Pictures bearing his name are very numerous and are to be found in almost every gallery of the world, but most of them are not by his own hand. The studio carefully preserved his style, and, on the whole, the paintings by the master's followers are but little inferior to his own work. Cranach was born at Kronach in Oberfranken (Franconia) in 1472. His family name was Müller, the name Cranach being only an adoption from Kronach, the name of his birthplace. His earliest dated works were painted in 1504, the year in which he was appointed court painter to Frederic the Wise, Elector of Saxony. He was a trusted servant of that prince, and a soldier in the cause of Protestantism. From 1513 he owned a large house at Wittenberg. He became wealthy, and was twice Mayor of his town. He died in 1553.

His sons, Johannes and Lucas Cranach the Younger, were his principal pupils. Johannes was evidently the more gifted, but died quite a young man in 1536. Some works which were formerly thought to be by Grünewald are now given to him. Lucas Cranach the Younger was the manager of his father's studio during his declining years, and after his father's death worked in his style until he died in 1586. The National Gallery possesses two small pictures by the elder Cranach ; these are the *Portrait of a Young Lady* (No. 291) and the *Portrait of a Man* (No. 1925), both being rather unimportant examples from his brush. The *Portrait of a Man* is better than the other, and bears the date 1524.

Cranach's other pupils were not men of great importance. Hans Brosamer is supposed to have worked under him. Hans

Krell is known to have been his pupil, and a signed and dated *Portrait of a Woman* by this artist was recently acquired in London by the Leipzig Museum. Numerous others followed Cranach's style until the end of the sixteenth century, but they did not develop any characteristic features of their own.

Before the close of this chapter mention should be made of the almost mythical Simon von Aschaffenburg, to whom two life-size *Saints* are attributed in Munich. He was evidently a follower of Grünewald, and a contemporary of the elder Cranach.

THE SCHOOL OF AUGSBURG

The last of the German schools which comes within the scope of this survey, is the School of Augsburg. It is the latest of the important schools of Germany—at least, nothing of the work of its early men has been preserved, although the archives of the time mention a number of artists, and the wealth of the city, which was always as great as that of Nuremberg, must have provided work for a number of painters. Two fathers and their two sons are the greatest of the Nuremberg men—namely, Thoman Burgkmair and his famous son, Hans Burgkmair, and Hans Holbein the Elder, and his still more famous son, Holbein the Younger. Of Thoman Burgkmair nothing is known except that he was an apprentice in 1460, and died before 1523, but his great contemporary, the elder Holbein, has left us many fine pictures and drawings, so that we can at least form an idea of the standard of painting in Augsburg towards the end of the fifteenth century.

Hans Holbein the Elder was born about the year 1460, and was the son of a leather-worker; his name appears in the records of the city of Augsburg from 1494, and the first date on one of his works is 1493. His pictures are not uncommonly met with in German collections; the Museum of Augsburg, the Gallery at

Munich, and many others, contain works by his hand. About the year 1508 he entirely changed his style and fell under the influence of the then rapidly progressing Renaissance. His drawings—the largest and finest collection of these is in the Berlin print-room—are of much greater artistic merit than any of his paintings; his small portrait-drawings of his friends at Augsburg are quite extraordinary specimens of the portraiture of his time. In 1517 he had to leave Augsburg because of his continuous financial difficulties; his two sons, Hans and Ambrosius, had left their birthplace before their father. Hans Holbein is mentioned at Basle in 1515, and Ambrosius is recorded a year later. Ambrosius, the elder of the two brothers, was not a great painter; in his drawings, now preserved mostly at Basle, he shows his artistic personality from its best side. The magnificent *Portrait of a Man* in the Hermitage at St. Petersburg which was formerly attributed to Hans Holbein the Younger is now recognised to be by Ambrosius. Ambrosius seems to have died early, and is not mentioned after 1519.

HANS HOLBEIN THE YOUNGER

His brother, Hans Holbein the Younger, was the third of the great painters produced by Germany. He was born in 1497 at Augsburg, and died in London in 1543. His first known work, a *Madonna*, now at Basle, bears the early date of 1514, but is clearly the work of a still very immature artist. He remained at Basle until 1527, but was evidently frequently employed in the neighbouring cities; during the year 1517–18 he worked for the Mayor of Lucerne, Jacob von Hertenstein. In 1520 Holbein the Younger became a citizen of his adopted home; his fine portrait of Bonifacius Amerbach is dated 1519, the year in which he was accepted as a member of the Painters' Guild. About 1520 he married Elsbeth Schmid. He had two children when he left

Basle in 1526. In that year he travelled to England with a letter of introduction from Erasmus to Sir Thomas More. He remained in England until 1528. He then returned to Basle where he stayed until 1531. In 1532 he was back in England, where he remained till his death. Holbein's career has always been an object of close study on the part of English students, as his appointment as court painter to Henry VIII. makes him particularly interesting as regards the history of this country. He is well represented in the National Gallery by *The Ambassadors* (No. 1314, Plate LI.). The two personages depicted are Jean de Dinteville, Lord of Polisy, and his friend, Georges de Selve, Bishop of Lavaur. Jean de Dinteville was Ambassador from France to England in 1533, and this date tallies with that inscribed by Hans Holbein on the picture which was bought by the second Earl of Radnor, between 1790 and 1795, and remained in the possession of his family until 1891, when it was bought for a large price for the Nation.

In 1538 Holbein painted the fine portrait of the Duchess of Milan, daughter of Christian II. of Denmark, for Henry VIII., who entertained the idea of marrying the young widow. This picture is lent by the Duke of Norfolk to the National Gallery; it hangs opposite *The Ambassadors.*

Holbein's drawings and woodcuts are as highly prized as his paintings; his finest drawings are at Basle, being mostly of the earlier period. Many more—portraits of the notable personages of his time, whom he met during his stay in London—are still preserved at Windsor, and are to be numbered among his finest portraits. The Basle Museum contains about fifteen pictures by his hand; the Berlin Gallery contains four; others may be found in Vienna, in the Louvre, at the Hague, and elsewhere. Holbein was entirely under the influence of the Renaissance; his works show hardly any traces of the German art of the fifteenth century, but he succeeded in combining the insight and charm of the earlier period with the technical perfection and perfect draughtmanship of a later time.

Though he cannot be compared with Dürer, who was a deep thinker, Holbein was nevertheless a better composer and had more taste than the Nuremberg master. In justice to both it should be said that it is impossible to compare these two great men. Their character and their life show very little similarity; moreover, they did not work with the same object in view. Dürer spoke through his work in black and white to the great mass of the people: Holbein's portraits were only intended for the aristocratic few. Dürer's armorial designs were made to please the man in the street: Holbein's elegant drawings were intended for the nobleman's private house. Perhaps these differences explain to some extent how it was that Holbein had no real pupils. He certainly had imitators, but the charm of his work died with him; he did not, like Dürer, create a style. This may also explain the fact that the work of Sir Anthony Mor and the renderings of the elder Clouet were frequently given to him; both these men were court painters and both served the same public for which Holbein worked. Hans died in London in 1543, apparently of the Plague. His followers, or rather imitators, in Basle are of no importance.

THE BURGKMAIR FAMILY

Before bringing our study of German art to a close we must once more return to Augsburg, which we left about 1517 with the departure of the elder Holbein. We have seen that towards the close of the fifteenth century the Burgkmairs, together with the Holbein family, were the leading artists in Augsburg, and that their most famous representative was Hans Burgkmair. This artist was born in 1473, became a master of his guild in 1498, and died at

Augsburg in 1531. His pictures already show in pronounced fashion the influence of the Renaissance ; his later works, such as the small *Holy Family* in Berlin, reveal no traces of the fifteenth century. His earlier work is sometimes rather mixed in style, but fine in colour and expression. His woodcuts are excellent, the most famous being the two hundred designs for the *Weiskunig*, the history of the life of the Emperor Maximilian, for whom he also worked part of the large *Triumphzug*. His son kept up his father's studio till 1559. The National Gallery contains nothing by the elder or the younger Burgkmair, but his pictures can be found in most of the Continental galleries. The galleries of Vienna, Munich, and Augsburg show him at his best.

The other painters of Burgkmair's later years in Augsburg, the most notable of whom are Ulrich Apt the Elder, Jörg Breu, and Gumpolt Giltinger, do not call for further comment ; they are not painters of any great merit and are not represented in the Gallery.

Augsburg possessed at least one very notable portrait-painter after Burgkmair's death—namely, Christoph Amberger, the date of whose birth is unknown, but who became a member of the Painters' Guild in 1530 and died at Augsburg in the early 'sixties of that century. His *Portrait of Charles V.*, painted in the year 1532, seen in two examples, in the Berlin Gallery and at Siena, is famous, as is also his *Portrait of Sebastian Münster* in the Berlin Gallery. The National Gallery contains nothing by his hand, but a private collector in London possesses two fine portraits by him of *Mattheus Schwarz and his Wife*, which were formerly in a private collection in Dresden and later at Munich. Sometimes Amberger's work has been taken for the work of the younger Holbein ; closer inspection reveals at once, even to the untrained eye, the great difference in the quality of the draughtmanship between the two men. Amberger, though a good painter, has no claim to be ranked high.

We have thus made a rapid survey of German art. No other great painters worked in Germany after the second half of the sixteenth century, while the great wars of the seventeenth century destroyed most of what the labours of earlier generations had built up. Only one figure in German art at this period—namely, Adam Elsheimer—need occupy us. This Frankfort painter was born about 1578 and died in 1620 or 1621. The National Gallery possesses two works by his hand, *The Martyrdom of St. Lawrence* (No. 1014) and *Tobias and the Angel* (No. 1424). They show Elsheimer to have been a man of distinction, as well as a good draughtsman. His greatest importance, however, lies in the fact that he was to gain considerable influence over Rembrandt, the greatest master of the seventeenth century. Thus Elsheimer may be looked upon as the connecting link between the early schools of painting in Germany and the great Dutch school of the seventeenth century.

END OF VOL. I

Printed by BALLANTYNE, HANSON & Co.
Edinburgh & London

GETTY RESEARCH INSTITUTE
3 3125 01075 9591